

CAMERA SCRIPT

STUDIO: TC1

PROJECT NO. 02247/1531

EPISODE 11

BLAKE'S SEVEN

Tx 78

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Script Editor: CHRIS BOUCHER

"BOUNTY"

by
TERRY NATION

* * * * *

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* * * * *

MONDAY, 20TH FEBRUARY 1978

1200 - 1300 Camera Rehearsal
1300 - 1400 LUNCH
1400 - 1800 Camera Rehearsal with TK-37 (16mm) from 1400
1800 - 1900 DINNER
1900 - 1930 Line-Up
1930 - 2200 TELERECORD - to be VTC/6HT/B 22720A

TUESDAY, 21ST FEBRUARY 1978

1030 - 1300 Camera Rehearsal
1300 - 1400 LUNCH
1400 - 1800 Camera Rehearsal with TK-37 (16mm) from 1400
1800 - 1900 DINNER
1900 - 1930 Line-Up
1930 - 2200 TELERECORD - to be VTC/6HT/B 22720B

VT EDITING: Thursday, 23rd & Friday, 24th February 1978 - Suite 2

SYIPHER DUB: Thursday, 9th March 1978

"BOUNTY"

CAST LIST (in order of appearance)

Cally JAN CHAPPELL
Blake GARETH THOMAS
Sarkoff T.P. McKENNA
Tyce CARINTHIA WEST
Cheney MARK YORK (film only)
Jenna SALLY KNYVETTE
Avon PAUL DARROW
Vila MICHAEL KEATING
Gan DAVID JACKSON
Zen PETER TUDDENHAM
Tarvin MARC ZUBER
Amagon Guard (B)..... DERRICK BRANCHE
Amagon (A) DEREK SAN-SELLUS
Amagon (C) NEVILLE ROFAILA
Amagon (D) GERONIMO SEHMI

"BLAKE"S SEVEN"

PART 11: 'Bounty'

by

Terry Nation

TELECINE 1:

Ext.Fir Woods and Road. Day.

A forest of fir trees
through which runs a rough
road - little more than a
track.

Hiding in the trees at the
side of this track is CALLY.
She is watching and waiting
and so intent on the roadway
that she fails to notice
TWO HEAVILY ARMED FEDERATION
SECURITY GUARDS approaching
through the trees behind her.

The GUARDS are obviously on
a routine patrol and are
not expecting trouble. The
soft ground muffles the
sound of their approach,
but at the last moment CALLY
is alerted by a small sound.

CALLY moves position quickly and silently and the GUARDS move on past her.

When it looks as though she is safe there is another stealthy sound behind her. She turns to face it.

BLAKE is approaching cautiously.

CALLY telepaths urgently.

CALLY: (V.O.) Guards. Don't speak or make a sound.

BLAKE nods and moves up beside her.

CALLY indicates the TWO GUARDS who have moved onto the road. As BLAKE and CALLY watch the GUARDS are joined by TWO MORE PATROLS. The SIX MAN SQUAD trudges away down the road.

CALLY: I need more practice. My reflexes are dull. They almost fell over me before I heard them.

BLAKE: I'd forgotten how useful telepathy is.

CALLY: I must practice that too. It no longer seems natural to me.

BLAKE: No sign of him?

CALLY: Just patrols. A lot of them.

BLAKE: I think I've found where he's kept.

CALLY: Is it as we were told?

BLAKE: It's strange all right. Wierdest prison I'd ever seen.

CALLY: Listen. (BEAT) Can you hear it?

In the distance the sound of a motor car.

BLAKE: Keep down.

Suddenly round a bend in the road a vintage car appears. It is being driven at rather more than funeral pace by a CHAFFEUSE. Sitting beside her a distinguished looking MAN in his fifties, slim, elegant, rather aloof.

The girl is TYCE, the man SARKOFF. Perched somewhat uncomfortably behind them is a SECURITY GUARD.

BLAKE and CALLY react with puzzled surprise.

CALLY: What is it?

BLAKE shakes his head.
The hearse sweeps by
where they are hiding.
They watch it out of
sight.

BLAKE: In the forward position.
It was Sarkoff wasn't it?

CALLY: (NODDING) That was President
Sarkoff.

BLAKE: Come on.

They move off quickly
through the trees at
an angle that takes
them away from the road.

CUT

The car speeds on round
bends in the road.

CUT

BLAKE and CALLY hurry
silently through the
trees. HOLD ON CALLY
as she pauses warily
by a tree. As she moves
off GO CLOSE to show a
small security listening
device hidden at the base
of the tree. ESTABLISH
the device.

CUT

A GROUP OF SECURITY GUARDS
on the roadway. With
them is a man distinguished
as an officer by a helmet
which leaves his face un-
covered. This is SUB MAJOR
CHENEY.

SUB MAJOR CHENEY is handed a communicator (walkie-talkie type) by ONE OF THE GUARDS.

CHENEY: (INTO THE COMMUNICATOR) Yes? (LISTENS) Are you sure? (LISTENS) Very reliable, yes. Last time it turned out to be a local rodent digging a hole under one of your listening devices. We spent two hours chasing our tails on that occasion. (LISTENS) Alright give me the co-ordinates. (LISTENS)

He snaps his fingers. ONE OF THE GUARDS produces a map plate which he holds so CHENEY can look at it.

CHENEY: If they are there then they've already penetrated two security perimeters. (LISTENS) Yes.

He presses a button on the communicator. His tone changes as he issues orders on the command circuit.

CHENEY: Sub commander Cheney to all security units. This is a red alert. I repeat this is a red alert. Electronic Surveillance reports intruders in sector three. All units are now on red standby. Out. (cont ...)

The SQUAD OF GUARDS has formed up and come to attention. CHENEY leads them off.

CHENEY: (cont) At the double. Move it!

They head into the woods.

CUT

The car approaching.
PAN WITH IT as it passes the CAMERA and show for the first time the folly as the car deives up and comes to a stop in front of it.

There are SEVERAL SECURITY GUARDS in evidence. TYCE gets out of the car and walks round unfastening the rear door in passing so that the GUARD can scramble out. She stands holding the passenger door open for SARKOFF. He alights.

SARKOFF: Thank you Tyce. You may put the auto mobile(HE PRONOUNCES IT TWO RORDS) under cover now.

TYCE reaches into the car and takes an ultra modern container from behind the seat.

TYCE: Don't forget the Base Commander's gift.

SARKOFF takes the container. There is real pleasure in his face.

SARKOFF: It was very courteous of the Base Commander, don't you think? To spend part of his leave getting this. And then to bring it all the way from Earth ...

- 7 -

TYCE: He values your friendship.

SARKOFF: Yes, I think he does.

TYCE: And he's a social climber. Probably works your name into every conversation. My friend ex President Sarkoff.

SARKOFF: **Tyce**, that is a most ill-mannered remark.

TYCE: It's the truth.

SARKOFF: Civilisation, **Tyce**, has always depended on courtesy rather than truth. And I need civilisation. Now more than ever.

TYCE stands watching as SARKOFF turns and, nodding to the GUARDS in passing, enters the Folly.

CUT

BLAKE and CALLY watching from cover as SARKOFF enters the Folly.

CALLY: He looks older.

BLAKE: He is older. It's seven years since he came into exile.

BLAKE presses his communicator.

BLAKE: Liberator? Come in Liberator?

END TELECINE 1.

- 7 -

17

TELECINE 1: (M)

Ext. Liberator in Space.
Night.

(Stock)

ESTABLISH BRIEFLY
the Liberator motion-
less in space.

END TELECINE 1.(M)

THEN EXTRACT TELECINE 1X FROM PAGE 10

TELECINE 1X:

BLAKE: What do you want to do?

JENNA'S VOICE: Investigate.

BLAKE: Well be careful.

NOTE: RECORD ALL 1* SHOTS FOR
SCENES 1 & 2 FIRST
(see previous page for
details of shots)

/1E, 1E*, 4E/

1. INT. LIBERATOR'S FLIGHT DECK. NIGHT

216X) 1E*

W/A FAV. ZEN'S
VISUAL, AVON,
VILA f/g

INLAY 2B:
CAPTION: STAR
CHART
S/I 4B:
ERRATIC BLIP

(ON DECK, JENNA,
VILA, GAN, AND
AVON. THEIR
ATTENTION IS ON
THE SCANNER SCREEN.
AT ITS CENTRE THERE
IS A LARGE WHITE
BLIP OF LIGHT THAT
SEEMS TO BE MOVING
ERRATICALLY. THE
TENSION OF THE
CREW IS BROKEN BY
/BLAKE'S VOICE
ISSUING FROM THE
SPEAKERS)

216) 4 E

2-SHOT AVON/JENNA

PAN L WITH JENNA
TO 3-SHOT VILA/
JENNA/AVON,
GAN IN b/g

JENNA: Looks like some sort of cruiser.

AVON: Not making much headway.

BLAKE'S VOICE: Blake to Liberator.
Do you read me?

(JENNA MOVES
SWIFTLY TO
THE COMMUNICATOR.

GAN: Liberator to spacecraft.
Liberator to spacecraft.

HER VOICE IS
URGENT)

JENNA: We read you.

VILA: Do you think he's ready
to come up?

BLAKE'S VOICE: We've run into
more security than we
expected/... It's going to
take longer.

217) 1 E

MS JENNA AT
COMMUNICATOR

JENNA: Listen, Blake, we have
a problem. / There's an unidentified
ship moving in on our position.

217X) 1E*

CS ZEN'S VISUAL

INLAY 2B:
STAR CHART
S/I 4B:
ERRATIC BLIP

(RUN ON NEXT)

BLAKE'S VOICE: Federation?

218) 1 E
MCU JENNA JENNA: Zen says not. / Gan
can't make voice contact and it's
closing all the time.

---RUN ON-----

TELECINE 1X:

BLAKE'S VOICE: What do you
want to do?

JENNA: Investigate.

BLAKE: (V.O.) Well be careful.

/3E, 1E/

1A. INT. LIBERATOR'S FLIGHT DECK. NIGHT

219) 3 E
2-SHOT VILA/AVON

AVON: We can handle things.
If it turns out to be hostile
we'll do a part orbit and lose
it./

220) 1 E
MCU JENNA

JENNA: We can't just wait for
it to come alongside.

RUN ON:
TO SCENE 2 - Page 12

TELECINE 2:

Ext. Woods and Folly.
Day.

BLAKE is talking into
his communicator.

BLAKE: Alright. If you've got to
move off station, you've got to.
But be as quick as you can and don't
take any stupid risks. We're taking
enough of those down here.

END TELECINE 2.

/3E, 1E, 1E*, 5C (in 4's loop),/
4E

2. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

221) 1 E

2-SHOT GAN/
JENNA

JENNA: Don't worry.

ZOOM IN WITH
GAN TO
CMS JENNA

BLAKE: (V.O.) I will if you're
not back in time to get us out.

JENNA: We'll be here.

BLAKE: (V.O.) Good luck.

222) 4 E

W/A GROUP

JENNA: You too./

222X) 1E*

VILA/ZEN'S VISUAL	(JENNA MOVES TO
INLAY 2B:	JOIN THE OTHERS
STAR CHART A/B	AS THEY CONTINUE
S/I 4B:	TO WATCH THE
ERRATIC BLIP A/B	SCANNER SCREEN)

223) 5 C

DEEP 2-SHOT
VILA/GAN,
AVON b/g L

VILA: I don't like the look of
that.

GAN: Not again Vila.

VILA: I'm entitled to my opinion.

224) 1 E

PROFILE 2-SHOT
JENNA/AVON

AVON: It's your assumption that we're
entitled to it as well that's irritating/

JENNA: (TO AVON) What do you think?

225) 5 C

CMS VILA

AVON: As a matter of fact, I don't
like the look of it either./

VILA: He agrees with me.

AVON: The flight path is too erratic.

226) 4 E VILA: Makes it all seem worthwhile
2-SHOT JENNA/AVON somehow. /

AVON: (STEADFASTLY IGNORING HIM) It looks deliberate to me.

JENNA: Could be an injured pilot.

227) 3 E AVON: Could be a trap. /
MCU GAN

228) 4 E GAN: Not a very good one then. We're
MCU AVON already suspicious of it. /

229) 5 C AVON: The test is not whether you're
3-SHOT VILA/ suspicious but whether you're caught. /
AVON/JENNA

230) 4 E JENNA: So we'll make sure we aren't.
W/A FAV. JENNA Vila clear the neutron blasters for
firing. / Zen put up the radiation
flare shields.

ZEN: Confirmed.

231) 3 E JENNA: Keep trying to establish voice
MS AVON contact GAN. Avon, I'll fly her on manual if
you'll read the detectors and scanners. /

PAN L WITH HIM
TO 2-SHOT AVON/
JENNA
HOLD ON AVON

AVON: First hint of trouble and we get out. Right?

JENNA: Goes without saying.

AVON: I only wish it did.

RECORDING BREAK:

4 MOVES TO POS G

TELECINE 3: (M)

Ext. Liberator in Space.
Night.

Liberator slowly turns
in her own length and
starts to move away.

END TELECINE 3 (M)

TELECINE 3:

Ext. Woods and Folly.
Day.

CALLY is watching the front of the folly from cover. She looks back as BLAKE moves to join her.

BLAKE: That door is the only ground floor entrance. There is an open window at the back but it's high up. I'll have to get onto the roof.

CALLY: Kill the guards or climb?

BLAKE: Climb. Don't want to risk raising an alarm ...

They start to move.

BLAKE ... As long as they don't know we're here we stand some sort of chance.

CUT

Ext. Woods. Day.

CHENEY is examining the ground.

CHENEY: It's not a burrowing rodent this time. Looks to be two intruders. Two at least.

CHENEY snaps his fingers. ONE of the Security GUARDS hands him the communicator.

CHENEY: Cheney to all units.
Red standby alert is now red mobilisation repeat red mobilisation.
All units move in on the residence.

END TELECINE 3.

/3E, 1E, 4E, 4G/

3. INT. LIBERATOR'S FLIGHT DECK. NIGHT

232) 3 E
MS GAN

GAN: Liberator to spacecraft!
Liberator to spacecraft!

233) 4 G
DEEP 2-SHOT
JENNA/AVON

(EVERYONE IS IN /
POSITION AND
CONCENTRATING)

AVON: You're closing too fast
for me to get a clear scan.

JENNA: All right. I'll reduce
speed.

234) 3 E
A/B

AVON: Thank you. /

235) 1 E
DEEP 2-SHOT
VILA/AVON

GAN: Liberator to spacecraft.
Do you hear us? /

VILA: Blasters are ranged and
ready to fire.

236) 3 E
A/B

AVON: It shows no sign of external
damage ... carries no heavy
armament. /

237) 4 G
MS JENNA

GAN: I'm getting voice! Very
faint. Lot of static. /

238) 3 E
A/B

JENNA: Boost to main
channel. /

239) 1 E
WIDE 4-SHOT
VILA L f/g
PAN R WITH GAN
TO 3-SHOT AVON/
GAN/ZEN

(GAN OPERATES
A CONTROL AND
OVER LOUDSPEAKERS /
WE HEAR HEAVY
STATIC AND A
MAN'S VOICE
FADING UP AND
DOWN IN STRENGTH)

TARVIN'S VOICE: .. is the civilian
cruiser Star Queen. General distress
call, general distress call. This is
the civilian cruiser Star Queen. If
anyone can hear me. We need help,
Please help us ...

(THE VOICE FADES
INTO STATIC)

GAN: Are we in teleport range?

ZEN: Liberator will be within
teleport range of the civilian
cruiser Star Queen in seven
minutes. /

240) 4 E
MEDIUM 2-SHOT
AVON/GAN

GAN: Good.

AVON: No!

GAN: They need help.

241) 1 E
MCU GAN

AVON: Do they? /

GAN: You heard him.

242) 4 E
MCU JENNA

AVON: That's not the same
thing. /

243) 3 E
DEEP 3-SHOT
VILA/AVON/GAN

JENNA: Avon's right. We need
more information. /

GAN: Then let me go across and
get it. If it is a trap I'll warn
you. Vila can open fire.

VILA: With you on board?

244) 4 E
MCU VILA

GAN: If necessary. /

245) 3 E
MCU GAN

VILA: Are you feeling
all right? /

GAN: Fine.

246) 4 E
MCU AVON

AVON: You would give the instruction
for your own death. / You expect
us to believe that? /

247) 3 E
A/B

GAN: Yes. I expect you to
believe that.

RECORDING BREAK:

3 IN POS E

4 MOVES TO POS F

5 MOVES TO POS D

2 IN POS F

1 MOVES TO POS F

6 IN POS A

ON TO SCENE 4 - Page 22

TELECINE 4:

Ext. Folly. Day.

At the rear of the folly, BLAKE and CALLY break cover and run silently across the open ground to shelter against the wall. The high window can be reached by climbing a trellis/ivy/some similarly convenient device.

BLAKE: Keep me covered while I climb up.

CALLY nods. BLAKE starts to climb. CALLY moves down to a corner of the building. At the front of the folly ONE of the GUARDS reacts to some real or imagined sound and starts to move towards the side of the building.

CLOSE ON BLAKE climbing. Below him CALLY is watching at the corner. Suddenly she pulls back.

The GUARD is now moving along the wall to the corner where CALLY is standing. She moves quickly back to below BLAKE. She telepaths.

CALLY: (V.O.) Blake! A guard is coming.
(cont ...)

(25)

BLAKE begins to climb back down. CALLY looks towards the cover of the trees. Hesitating, undecided.

CLOSE ON the corner as the GUARD turns it and pauses.

We see his P.O.V.
There is no sign of Cally or Blake. He moves along the wall. When he reaches the point at which Blake began his climb we see for the first time that Blake climbed down far enough to assist Cally to climb up.

They are both clinging to the trellis. BLAKE has leaned down with one arm to take CALLY'S WRIST and pull her upwards. She has stretched an arm up to him. They are frozen in this position some way above the guard's normal line of sight.

The GUARD moves on a few paces then satisfied that he was mistaken he moves back the way he has come.

Suddenly and quite unexpectedly he looks up.

He reacts, but not fast enough. BLAKE releases CALLY'S WRIST and she swings herself round and drops on the GUARD.

The GUARD is winded and CALLY knocks him out easily.

CALLY looks up at
BLAKE and telepaths.

CALLY: (V.O.) You must get to
Sarkoff. I will hide this one and
then follow you.

BLAKE smiles and nods.
He starts climbing
again.

CALLY begins to drag
the unconscious GUARD
towards some cover.

END TELECINE 4.

/3E, 4F, 5D/

4. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

- 248) 5 D
W/A FLIGHT DECK
FAV. VILA (VILA IS ALONE ON
THE DECK WAITING
IN CASE THE BLASTERS
ARE NEEDED) /
- 249) 4 F
CU VILA
- VILA: (SOFTLY) Come on Gan, what's
taking so long? /Q BUZZ/
- 250) 3 E
CS COMMUNICATOR
PANEL (AVON'S VOICE COMES
OVER THE COMMUNICATOR)
- 251) 4 F
MS VILA,
DESK f/g R
AVON: (V.O.) His time's nearly
up. Stand by to fire on that ship
Vila. /
- VILA: (INTO COMMUNICATOR) I still don't
think this is such a good idea.
- AVON: (V.O.) I didn't ask for your
opinion. Are you standing by to fire?
- 252) 3 E
A/B
VILA: We don't want to do anything
hasty. /
- 253) 5 D
CU VILA, FRONTAL
AVON: (V.O.) Vila! /
- 254) 2 F
2-SHOT JENNA/AVON
VILA: Yes I'm standing by. /

/2F, 1F/

5. INT. TELEPORT SECTION. NIGHT.

(AVON IS AT THE
CONTROLS.

JENNA IS WAITING
NEAR THE TELEPORT.

GAN'S VOICE COMES
OVER THE LOUDSPEAKER)

255)	1	F	<u>GAN: (V.O.) This is Gan. It's alright. / You can bring me back across now. /</u>
		MCU JENNA	
256)	2	F	
		MCU AVON	

(JENNA SHOWS RELIEF.
AVON HESITATES)

257)	4	F	<u>There's no danger to us -</u>
		MS VILA (A/B), GETS UP	

6. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

(VILA IS MOVING
TOWARDS THE EXIT)

(VILA REACTS, DITHERS
THEN DASHES FOR THE
COMMUNICATOR)

LOW 2-SHOT
JENNA/AVON

/2F, 1F/

7. INT. TELEPORT SECTION. NIGHT

JENNA: Right! Go ahead!
Bring him back!

(JENNA HAS HER BACK
TO THE TELEPORT.
SHE NODS TO AVON
WHO OPERATES THE
CONTROL. /

261) 2 F

MS AVON, OPERATES
CONTROLS

PAN L & TILT UP
TO MCU JENNA

JENNA TURNS BACK
TO THE TELEPORT
AND DOES A BIG
REACTION TO WHAT
SHE SEES)

/6A, 3E, 3F, 4F, 5E/

7A. INT. LIBERATOR FLIGHT DECK. NIGHT.

262) 4 F

MS VILA

(VILA IS DESPERATELY
TRYING TO GET
THROUGH ON THE
COMMUNICATOR)

263) 3 E

CS COMMUNICATOR

VILA: Avon! Avon answer me.
Avon - it's not Gan. /

(THERE IS A SUDDEN
MUFFLED CRY OVER
THE COMMUNICATOR
THEN SILENCE. /

264) 4 F

CU VILA

VILA REACTS)

Avon? Jenna? Don't let's be silly.

265) 3 E

DEEP 2-SHOT
VILA/ZEN

Answer me one of you. I shall come
out in a rash! /

(HE TURNS FROM
THE COMMUNICATOR)

Zen? Has something happened to
them?

ZEN: Data is not available.

VILA: I don't want data I just want
to know what's happening!

266) 4 F

CU VILA

ZEN: It will be necessary for you
to make a personal investigation. /

(84)

267) 5 E VILA: You're a big help! /

LOW W/A FAV. VILA

PAN R WITH HIM TO
DEEP 2-SHOT ZEN/
VILA AS VILA
COLLECTS GUN

(NERVOUSLY HE HURRIES
TO GET A GUN. HE
CHUNTERS AT ZEN WHILE
HE DOES IT)

268) 3 F

MS VILA

ZOOM OUT WITH
HIM TO DEEP
2-SHOT VILA/
ZEN

HOLD ON VILA,
HE EXITS L

Personal investigation.

Personal investigation./ Next time

Avon wants to make a personal
investigation of how you work I
shall make a personal point of
handing him the instruments.
Personally.

(WITH THE GUN IN
HIS HAND AND THE
MOMENT OF TRUTH
APPROACHING VILA
LAPSES INTO SILENCE. /

269) 6 A

LS VILA COMES
TO CAMERA TO
LEAVE R

NERVOUSLY HE MAKES
HIS WAY TOWARDS
THE EXIT)

RUN ON:
TO SCENE 10 - Page 43

(1)

/4A, 3A, 3B, 2A, 2B, 1A/

8. INT. THE COLLECTION ROOM. DAY.

- 1) 2 A
CS STAIR-RAIL
ENTRANCE
BLAKE APPEARS,
PEERS OUT
(CLOSE ON AN INNER
DOOR AS IT IS CARE-
FULLY OPENED AND
BLAKE PEERS IN TO
THE FULLY LIT ROOM.
HE SHOWS PUZZLEMENT:
- 2) 1 A
BEST WIDE ANGLE
REVERSE TO SHOW THE
ROOM. IT IS FILLED
WITH EXHIBIT TABLES,
GLASS CASES, SHELVES
ALL LADEN WITH
COLLECTIONS THAT ARE
CAREFULLY LABELLED.
- 3) 3 A
MS BLAKE,
DISPLAY CASE R
CRAB R WITH
BLAKE TO
BUTTERFLY
DISPLAY
(Note: Actual items
are a matter of
Designer's preference
and for availability.)
THE ITEMS ON SHOW
ARE EVERYDAY OBJECTS
AND ARTIFACTS OF THE
EARLY TO MIDDLE
TWENTIETH CENTURY:

WIND-UP GRAMOPHONES
AND '78' RECORDS;
BOOKS; BIRDS' EGGS;
PICTURES AND PIECES
OF MOTOR CARS AND
OTHER ARCHAIC FORMS
OF TRANSPORT; TOYS;
RAILWAY POSTERS, ETC..

THE EFFECT IS A
MIXTURE OF WHAT A
SCHOOLBOY COLLECTOR
OF TODAY MIGHT AMASS
AND PERHAPS AN ADULT
COLLECTOR OF BYGONES
RATHER THAN ANTIQUES.

IN ONE CORNER OF
THE ROOM IS A DESK
AND CHAIRS.

THE ROOM IS OF
MODERATE SIZE. APART
FROM THE DOOR THROUGH
WHICH BLAKE ENTERED,
THERE IS ONE MORE
INTERIOR DOOR.

DESPITE THE URGENCY
OF HIS MISSION,
BLAKE CANNOT HELP
BUT HAVE HIS ATTENTION
TAKEN BY THE ODD
COLLECTION. HE PICKS
UP ITEMS AND EXAMINES
THEM. OBJECTS THAT
ARE COMMONPLACE TO
US PUZZLE HIM.

4) 2 B
 CS BUTTERFLY

WE GIVE HIM A FEW
MOMENTS TO EXAMINE
THE COLLECTION AND
THEN ANGLE BEHIND
HIM TO SHOW THE INNER
DOOR SLOWLY OPENING.

5) 3 B
 DEEP 2-SHOT
 BLAKE/SARKOFF

 CRAB L WITH
 SARKOFF TO
 2-SHOT
 FAV. BLAKE

RESUME ON BLAKE AS
HE PICKS UP A FRAMED
COLLECTION OF BUTTER-
FLIES)

SARKOFF: Beautiful aren't they?
(cont ...)

(BLAKE SPINS AROUND
TO SEE SARKOFF
STANDING IN THE
DOORWAY. HE SHOWS
NO ALARM OR FEAR.

INDEED HE SEEMS
MILDLY AMUSED. A
CERTAIN WRY QUALITY
ABOUT HIS ATTITUDE
AND CONVERSATION.

SARKOFF MOVES UP
TO JOIN BLAKE)

SARKOFF: (cont) An earth insect
of the order Lepidoptera.

BLAKE: **Butterflies?**

SARKOFF: (SURPRISED) You're a
historian?

BLAKE: (SHAKES HIS HEAD)

No, but I
did study a little natural history. /

6) 2 B

2-SHOT
FAV. SARKOFF

CRAB R WITH
SARKOFF TO
DEEP 2-SHOT
BLAKE/SARKOFF
AT GRAMOPHONE

SARKOFF: It's interesting isn't
it that when that term 'natural
history' was originated it referred
to the study of living things. It
was much later that it came to mean
the study of things long past and
dead. History in its more conventional
sense.

(Onto page 30)

- /Q TAPE/

- 13) 4 A BLAKE: I didn't come here to murder you. /
MCU SARKOFF (A/B)
- 14) 1 A SARKOFF: Sh! Sh! Sh! /
MCU BLAKE (A/B)
- 15) 2 B (BLAKE IS SILENT) /
CS GRAMOPHONE
TILT UP TO DEEP
2-SHOT BLAKE/
SARKOFF
- 16) 3 B SARKOFF: This is the finest private collection of the Twentieth Century Earth period anywhere in the galaxy. / Even on Earth itself you would find no collection like it. / This building is a replica of a typical residence of that period. Set in an authentic Earth garden.
- 16A) 2 B MS BLAKE - PAN R WITH HIM TO DEEP 2-SHOT SARKOFF/BLAKE

BLAKE: I was saying I'm not a murderer.

(SARKOFF TURNS
OFF THE GRAMOPHONE
AND MOVES ON)

- 17) 4 A SARKOFF: I'm grateful for your semantic precision. Political assassination I can (BEAT. SMILES) live with? To be murdered would be the final sordid indignity. /
MS SARKOFF

ZOOM OUT WITH
HIM TO DEEP
2-SHOT SARKOFF/
BLAKE FAV. BLAKE

(SARKOFF TURNS
TO PICK SOMETHING
OFF A TABLE,
HIS BODY MASKING
THE OBJECT.

WHEN HE TURNS
TO FACE BLAKE
AGAIN HE IS
HOLDING A VERY
LARGE WEBLEY
REVOLVER)

And now my educated friend, do you know what this is?

BLAKE: Projectile weapon?

SARKOFF: Called a revolver.
Explosive charge here ...

(HE POINTS WITH
HIS FREE HAND
TO THE CHAMBER)

Projectile emerges.

(POINTS TO THE
MUZZLE)

With great force and considerable
accuracy. / Over short distances
anyway.

18) 1 A

CMS SARKOFF
WITH GUN

(HE LEVELS THE
GUN AT BLAKE'S
FACE. HE IS
NO LONGER
SMILING)

19) 4 A

DEEP 2-SHOT
SARKOFF/BLAKE

Primitive, but efficient enough for
my purposes. /

(QUITE DELIBERATELY
HE TAKES AIM AT
BLAKE'S FOREHEAD
AND PULLS THE
TRIGGER.

THE GUN MERELY
CLICKS.

SARKOFF SMILES
AND PUTS THE
GUN BACK IN ITS
PLACE)

20) 1 A BLAKE: I must talk to you
President Sarkoff. Will you
listen to what I have
to say! /

CMS SARKOFF (A/B) -
 GUN CLICK

21) 4 A _____/

MCU BLAKE

22) 1 A _____/

A/B -
 SARKOFF PUTS
 DOWN GUN

23) 3 B SARKOFF: Ex President. /

CMS BLAKE

ZOOM OUT WITH
 HIM TO DEEP
 2-SHOT BLAKE/
 SARKOFF

BLAKE: I haven't time for the
niceties of this game you're
playing.

SARKOFF: Just time for a hasty
rationalisation.

24) 2 B BLAKE: I just want you to
listen. /

MS SARKOFF

ZOOM OUT WITH
 HIM TO DEEP
 2-SHOT BLAKE/
 SARKOFF f/g R

SARKOFF: I've wasted my life
listening. Listening to people
who were arrogant, or vacuous or
just plain vicious. I've smiled
and acquiesced in the face of
prejudice and stupidity. I've
tolerated mediocrity and accepted
the tyranny of second class minds.
But now it is over. / I'm ready

25) 4 A _____/

CU SARKOFF

to die, here among the things

26) 1 A _____/

CU BLAKE

I value. /

27) 4 A _____/

A/B

I'm ready to let you
 kill me, / but I am not ready

28) 2 B _____/

MCU BLAKE -
 GUN BARREL
 IN L

justify the act. /

(onto page 33)

(AS SARKOFF STARES
AT HIM CALMLY
BLAKE IS SUDDENLY
CONSCIOUS OF
SOMEONE BEHIND HIM.

THE MUZZLE OF A
FLINTLOCK PISTOL
TOUCHES THE NAPE
OF HIS NECK)

- 29) 4 A TYCE: (SOFT AND COLD) Quite
still. /
CU SARKOFF (A/B)
- 30) 3 B /
2-SHOT TYCE/ (SHE REACHES FORWARD
BLAKE AS TYCE TAKES BLAKE'S
EXCHANGES GUN GUN AND TOSSES
AT f/g TABLE IT ASIDE THEN
SHE STEPS BACK
AND PICKS UP A
SECOND FLINTLOCK
PISTOL)
- 31) 1 A /
CU BLAKE
- 32) 4 A BLAKE: (TO SARKOFF) Very good./
A/B
- 33) 2 B SARKOFF: I meant what I said.
You can put them down, Tyce. /
3-SHOT TYCE/
BLAKE/SARKOFF
(BLAKE TURNS TO
LOOK AT TYCE
HE MAKES TO MOVE
TOWARDS HER.
SARKOFF RESTRAINS
HIM)
- 34) 4 A I'm afraid they do work./ I said put
A/B them down Tyce.
- 35) 1 A /
CU TYCE

TYCE: I heard what you said.
I heard every feeble self-pitying
word. Why should they send
assassins for you? You're
already dead Sarkoff. /

36) 4 A
CU SARKOFF (A/B) (TO BLAKE) /

37) 3 B / Before I kill you, who are
3-SHOT TYCE/ you and what do you want?
BLAKE/SARKOFF

BLAKE: I came to take President
Sarkoff back to his
people. /

38) 2 B
CU BLAKE My name is Blake. /

39) 4 A
A/B

RECORDING BREAK:

RECORD TELECINE SEQUENCES AS
CONVENIENT FROM HERE ONWARDS

4 MOVES TO POS B

(ON TO SCENE 9 - Page 36)

TELECINE 6:

Ext. Folly. Day.

CHENEY and his SQUAD
arrive at the run.
The GUARDS being to
deploy.

CHENEY: Idiot! Why didn't you
report this to me immediately.
You two. Check the rear.

TWO GUARDS move off.

CUT

At the rear of the Folly
CALLY is almost at the
trellis/ivy/ whatever
when she hears the guards
approaching. This time
there is no hesitation.
She flings herself into
the climb.

INTERCUT:

Approach of GUARDS at
CALLY'S frantic climb.
END ON GUARDS turning corner
and CALLY'S P.O.V. of them
from inside high window
as they move on towards
the trees.

END TELECINE 6.

/4B, 3B, 2B, 1A/

9. INT. THE COLLECTION ROOM. DAY.

- 40) 2 B
CU SARKOFF (SARKOFF IS VERY UNCOMFORTABLE AS HE TALKS. HE MOVES AMONGST HIS COLLECTION, TOYING WITH VARIOUS ITEMS)
- 41) 4 B
2-SHOT SARKOFF/BLAKE SARKOFF: I won't do it. No. Blake. What you ask is impossible...It would be a mistake. For me and for the people of my planet. I am not the same man.
- 42) 2 B
A/B BLAKE: To them you are. /
- 43) 4 B
CU BLAKE SARKOFF: I am no longer a politician. But if I were I would tell you that the timing is wrong anyway. /
- 44) 2 B
A/B BLAKE: And I'd tell you that if you wait any longer it'll be too late. /
- 45) 4 B
A/B SARKOFF: You don't understand. /
- 46) 1 A
W/A FAV. CALLY, TYCE'S ENTRANCE (CALLY ENTERS, TYCE BEHIND HER, A PISTOL IN EVIDENCE) /
- TYCE: Blake?
- 47) 3 B
MCU CALLY BLAKE: She's with me. /
- 48) 4 B
DEEP 2-SHOT TYCE/BLAKE CALLY: I did tell you that. /

TYCE: Are there any more?

49) 1 A BLAKE: Just Cally. /

2-SHOT TYCE/
CALLY

CENTRE ON CALLY
AS TYCE EXITS

CALLY: Something seems to have
alerted the guards. Are we
safe in here?

50) 4 B TYCE: Yes, but I'll go
and check. /

MCU BLAKE

(EXITS)

51) 1 A BLAKE: Did you hide the
box? /

MCU CALLY

52) 4 B CALLY: Of course.
Is he ready? /

A/B

53) 3 B _____ /

2-SHOT CALLY/
SARKOFF

SARKOFF: Well Cally. Must I
listen to you too?

PAN L WITH
SARKOFF TO
2-SHOT SARKOFF/
CALLY

CALLY: No.

CRAB R WITH
SARKOFF TO

SARKOFF: Have you no opinion?

3-SHOT CALLY/
SARKOFF/BLAKE

CALLY: None. You are needed
to unite your people.

SARKOFF: I see. A fact, not an
opinion.

CALLY: Should we have risked our
lives for an opinion?

SARKOFF: What do you think of
my collection?

CALLY: It is most ... impressive.

SARKOFF: Impressive only. But
then your people don't originate
from Earth do they? /

54) 2 B
DEEP 2-SHOT
CALLY/SARKOFF
FAV. CALLY
(4 NEXT)

CALLY: My people are the Auronar.

SARKOFF: In my last years of office we received an ambassador from Auron. His name was ...

55) 4 B CALLY: Leeharn. /
MCU SARKOFF

56) 2 B SARKOFF: Leeharn. I remember how
MCU CALLY alone he seemed. /

57) 3 B CALLY: He did not return to us. /
3-SHOT CALLY/
BLAKE/SARKOFF

BLAKE: Because he failed.

SARKOFF: Because I failed him? I wanted that alliance.

CALLY: So did we. To resist the Federation.

BLAKE: You seem to have shifted your ground since then.

PAN L WITH
SARKOFF TO
DEEP 2-SHOT
SARKOFF/TYCE

SARKOFF: I was leader of the planetary government on Lindor for five years. During that time I resisted political pressure to join the Federation even from factions within my own party. Eventually I decided the only way to settle the issue was to get a vote of confidence.

(TYCE ENTERS
QUIETLY)

So I called elections.

58) 4 B TYCE: And he was beaten. /
DEEP 2-SHOT
BLAKE/CALLY

- 59) 2 B BLAKE: Of course he was beaten.
MCU SARKOFF
- 60) 4 B SARKOFF: My friend I was annihilated.
MCU BLAKE Total rejection. And no positive
61) 2 B decision followed my political
A/B disgrace. Lindor did not join
62) 3 B the Federation. You see it wasn't
MCU TYCE a rejection of my policies. The
vote was merely a rejection of me.
- 63) 4 B TYCE: So he ran away and hid.
2-SHOT Here on this empty, nameless planet,
BLAKE/CALLY which the Federation generously
provided.
- 64) 3 B CALLY: Together with a security
TIGHT 3-SHOT force.
SARKOFF/TYCE/
CALLY
- 65) 4 B TYCE: And you're right something
MCU BLAKE has stirred them up. (POINTEDLY)
66) 2 B Since there's nothing else that's
2-SHOT SARKOFF/TYCE any threat to them they must know
that you're around somewhere.
- 67) 4 B SARKOFF: Tyce has never been able
A/B to accept that I'm not important
any more.
- 68) 2 B BLAKE: It's an impressive body-
4-SHOT CALLY - guard for someone unimportant.
BLAKE
- 69) 4 B SARKOFF: A courtesy. Besides it
A/B would be embarrassing for them
70) 2 B politically if I were killed while I
2-SHOT was their guest.
SARKOFF/TYCE
- 70) 2 B BLAKE: Not unimportant then. And
A/B not naive either. Surely you realise
2-SHOT you're a prisoner?
SARKOFF/TYCE

TYCE: Of course he does. Don't you see it Blake? He relies on them keeping him here.

- 71) 3 B ~~SARKOFF:~~ (REACTS) No. No that's not true.
MS CALLY IN ARCH
- 72) 4 B CALLY: (TELEPATHS) Blake, we're running out of time.
MS BLAKE
PAN L WITH
HIM TO 2-SHOT
SARKOFF/BLAKE
- 73) 1 A BLAKE: (STRONGLY) President Sarkoff. Your planet is in total chaos. There are dozens of factions fighting for power/ ... They are on the brink of a civil war.
CU SARKOFF
- 74) 4 B SARKOFF: Not according to the reports I get.
CU BLAKE
- 75) 2 B BLAKE: When the fighting starts, the Federation will be able to put in a peace keeping force ... They'll take over the government and administration and your planet will have lost its freedom./ Just swallowed up into the Federation./ All quite legitimate. Not a voice raised against it.
2-SHOT SARKOFF/
TYCE
- 76) 4 B
A/B
- 77) 1 A
A/B
- 78) 4 B SARKOFF: That cannot happen. I know the situation on Lindor. I get regular reports.
A/B
- 79) 1 A BLAKE: Relayed to you by Federation Communications, yes?
A/B
- 80) 4 B SARKOFF: Yes. But I have proof of their authenticity.
A/B
- 81) 1 A BLAKE: The Lindor Strategy. That's what they've called it./ It began with rigged elections to remove you from power and it/ends when you are returned to your planet as puppet leader of a subjugated people./
A/B
- 82) 4 B
A/B
- 83) 3 B
2-SHOT
SARKOFF/TYCE

(83 on 3)

- 41 -

TYCE: I knew!

84) 4 B SARKOFF: Nonsense! /
3-SHOT SARKOFF/
 CALLY/BLAKE

85) 2 B BLAKE: We captured a Federation
2-SHOT SARKOFF/ cypher machine. Before they changed
 TYCE the codes we picked up a lot of
 86) 4 B information./ Our battle computers
CU BLAKE have been unravelling it ever since./
One of the things they came up with
was the Lindor Strategy. We checked.
It is happening./

87) 2 B SARKOFF: Why should I believe you?
A/B
PAN WITH
SARKOFF TO
BLAKE

88) 3 B BLAKE: What do I stand to gain by
3-SHOT SARKOFF/ lying? /
CALLY/BLAKE

89) 1 A CALLY: You are the only man who can
CU SARKOFF re-unite your planet. You could
save it. From war and from the
Federation. If you act now./

BLAKE: Well?

90) 3 B (SARKOFF TURNS
A/B DISTRACTEDLY
CRAB R WITH TO ITEMS IN HIS
SARKOFF PAST COLLECTION.
BLAKE AS HE
MOVES

91) 4 B TYCE DRAWS
TIGHT 2-SHOT BLAKE AND CALLY/
TYCE/BLAKE TO ONE SIDE.
FAV. BLAKE SHE TALKS VERY
SOFTLY)

TYCE: He won't go with you.BLAKE: But he must.

(1 NEXT)

- 41 -

- 92) 1 A TYCE: He was broken can't you see
CU TYCE that? / If you'd known him before
93) 4 B you'd understand. He was a very
CU BLAKE special man. / He was brilliant and
94) 2 B proud. / Properly confident and sure
3-SHOT TYCE / of his people. Failure never
BLAKE/CALLY occured to him. /
- 95) 3 B
CU CALLY CALLY: The elections were rigged. /
- 96) 1 A
A/B
- 97) 3 B TYCE: It was still failure. /
A/B
- 98) 4 B BLAKE: (TO CALLY) You should
DEEP 2-SHOT understand that. /
TYCE/BLAKE
- TYCE: I thought I could help him ...
- BLAKE: We must take him with us.
By force if necessary.
- 99) 1 A TYCE: I know. / You will take us
A/B both? /
- 100) 4 B
A/B
- (BLAKE HANDS HER
A TELEPORT
BRACELET)
- 101) 2 B BLAKE: Put this on. /
3-SHOT TYCE /
BLAKE/CALLY
- (AS SHE DOES IT
HE HANDS HER
ANOTHER)

Put one on him.

(101 on 2)

- 41B -

(TYCE NODS
AND MOVES
AWAY)

CENTRE TO
CMS BLAKE

CALLY: I'll see what the guards are
doing.

(BLAKE QUIETLY
SPEAKS INTO
HIS WRIST
COMMUNICATOR)

BLAKE: Liberator ... Are you back
on station? ... Respond ...

RUN ON: (Dialogue runs on)
TO SCENE 11 - Page 44

BLAKE: Liberator, do you read me?
Respond please.

(3 NEXT)

- 41B -

TELECINE 7:

Ext. Liberator in Flight.
Night.

Liberator flies towards
CAMERA.

END TELECINE 7.



/4F/

10. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

270) 4 F

W/A LIBERATOR,
EMPTY

PAN R TO
ZEN'S FACE

(THE CAMERA PANS
ACROSS THE EMPTY
FLIGHT DECK AS
BLAKE'S VOICE
ECHOES FROM THE
LOUDSPEAKERS)

BLAKE: (V.O.) Liberator do you
read me? Respond please.

RUN ON:
TO SCENE 14 - Page 54

/4B, 3B, 2B, 1A/

11. INT. COLLECTION ROOM. DAY.

102) 3 B

DEEP 3-SHOT
BLAKE/TYCE/
SARKOFF

BLAKE: Liberator ... do you read
me?

TYCE CROSSES b/g

(STILL NO RESPONSE.

CRAB L WITH
SARKOFF TO
2-SHOT BLAKE/
SARKOFF FAV.
SARKOFF

TYCE - LEAVES
SARKOFF AND MOVES
ON THROUGH THE
INNER DOOR.

SARKOFF MOVES
TO BLAKE)

SARKOFF: What is this?

(INDICATES BRACELET)

BLAKE: It's a teleport device.
Liberator.

SARKOFF: Something to do with getting
me to your ship?

BLAKE: When I can contact them.

SARKOFF: (TAKING IT OFF) Then I
shan't need it. I'm not coming
with you./

103) 2 B

DEEP 2-SHOT
FAV. BLAKE

BLAKE: I'm sorry.

104) 4 B

CU SARKOFF

SARKOFF: So am I./ It's too late,
Blake. It's been too long. Defeat
becomes a habit./

105) 2 B

TYCE ENTERS TO
3-SHOT BLAKE/
TYCE/SARKOFF

(4 NEXT)

(TYCE ENTERS
CARRYING A
CANNISTER WHICH
SHE HANDS TO
BLAKE)

TYCE: Blake! If you ignite
this it explodes. Thought it
might be useful.

CALLY COMES TO
FOOT OF STAIRS

(CALLY ENTERS
THROUGH THE
OTHER DOOR)

CALLY: The front is completely
cordoned off. There are two
men still searching the woods
at the back.

BLAKE: Looking for the missing
guard. Will they find him?

106) 4 B CALLY: I think so. /
CU SARKOFF (A/B)

SARKOFF: Sooner or later they'll
check in here. The two of you
must leave now while there's
still a chance for you. /

107) 2 B DEEP 2-SHOT
BLAKE/CALLY

BLAKE: The Liberator is still not
on station.

CALLY: We might all be safer
on the move.

108) 4 B BLAKE: Depends how long they
MCU TYCE take to get back. /

109) 1 A TYCE: There is a place we could
hide that is safer than this.
3-SHOT BLAKE/
CALLY/TYCE Deserted mine workings. /

(onto page 45A)

(109 on 1)

- 45A -

BLAKE: How far?TYCE: Twenty miles.110) 3 BCALLY: Too far. /3-SHOT BLAKE/
CALLY/TYCEBLAKE COMES
f/g FOR GUNPAN R TO
MS SARKOFF
AS HE EXITSBLAKE: (HEFTING THE CANNISTER) That
vehicle you use.TYCE: The auto mobile.BLAKE: Could you get to it without
being seen?TYCE: I think so.(On to page 46)

(1 NEXT)

- 45A -

BLAKE: Come with me. Cally?

(THE THREE GO OUT.

SARKOFF STANDS
UNCERTAINLY LOOKING
AFTER THEM. /

111) 1 A

LS SARKOFF
PAN HIM R TO
GRAMOPHONE f/g

HE RELAXES AND
SUDDENLY LOOKS
TIRED.

Q TAPE

112) 4 B

MS SARKOFF
PAN HIM L
TO SIT

NOW HE IS ALONE
HIS SHOULDERS DROOP /
AND HIS URBANE,
WRY QUALITY BECOMES
BLANK DESPAIR.

113) 2 B

W/A FAV. BLAKE
PAN HIM R TO DOOR

HE CROSSES TO
THE GRAMOPHONE
AND PUTS ON A
RECORD. /

114) 1 A

CMS SARKOFF

AS BLAKE COMES /
BACK HE STRAIGHTENS
UP) /

115) 2 B

CMS BLAKE AT DOOR

SARKOFF: What are you planning to
do?

116) 3 B

LS BLAKE -
PAN L WITH HIM
TO 2-SHOT
SARKOFF/BLAKE

BLAKE: Escape.

(CHECKS HIS
WATCH)

SARKOFF: You shouldn't have involved
Tyce in ... whatever it is.

117) 2 B

CU SARKOFF -
REACTION

BLAKE: (STILL LOOKING AT HIS WATCH)
She's going with us. /

RUN ON:
TO SCENE 12 - Page 48

TELECINE 8:

Ext. Folly. Day.

TYCE and CALLY climb
down from the roof and
move stealthily away.

END TELECINE 8.

/2B/

12. INT. COLLECTION ROOM. DAY.

118) 2 B

SARKOFF ENTERS R
TO 2-SHOT BLAKE/
SARKOFF

(BLAKE STILL LOOKING
AT HIS WATCH)

/Q TAPE/

CRAB L WITH
SARKOFF TO
DEEP 2-SHOT
SARKOFF/BLAKE

SARKOFF: I should have realised.

BLAKE: Realised what?

SARKOFF: That **Tyce** wouldn't
stay with me. Not now.

BLAKE: Does it make a difference?

SARKOFF: To my decision? Of course
not.

CENTRE ON
SARKOFF AS
BLAKE EXITS

BLAKE: Of course not.

(HEADS FOR THE DOOR)

HE TURNS TO
L OF FRAME

Stay here please.

(EXITS.

SARKOFF LOOKS ROUND
THE ROOM - QUIETLY)

SARKOFF: Where else would I go?
This is all I have left.

RUN ON:
TO SCENE 13 - Page 50

(2 NEXT)

TELECINE 9:Ext. Folly. Day.

BLAKE on the roof.

He throws something
out.(Note: the cannister
of gunpowder).From his P.O.V. he
aims his gun at it
and fires.The container explodes
with a roar.

CUT

At the front of the
Folly CHENEY and
his MEN react to
the explosion.CHENEY: The rear! Quickly!They dash towards
the rear of the Folly.

CUT

CLOSE UP of TYCE
and CALLY in the car.TYCE revs up and
the car roars towards
CAMERA.END TELECINE 9.

50

/4A, 3A, 2A, 2B, 1A/13. INT. COLLECTION ROOM. DAY.

119) 2 A

LS BLAKE ENTERING

(BLAKE ENTERS
AT THE RUN)CRAB R WITH HIM
TO 2-SHOT

SARKOFF/BLAKE

BLAKE: Right, come on!(SARKOFF JUST
STARES AT
HIM.BLAKE PULLS
AT HIS ARM)

You have to come with us.

120) 1 A

SARKOFF: No. /BLAKE COMES TO
DEEP 2-SHOT
SARKOFF/BLAKE f/g
AT GRAMOPHONE(BLAKE MAKES
TO THREATEN
HIM WITH HIS
GUN, BUT
REALISES THE
FUTILITY OF
THAT WHEN HE
SEES SARKOFF'S
EXPRESSION. /

121) 2 A

MS BLAKE & RECORDSWIFT PAN TO SEE
IT SHATTEREDINSTEAD BLAKE
PICKS AN
ITEM OF THE
COLLECTION AND /
SMASHES IT.

122) 1 A

CU SARKOFF

123) 3 A

DEEP 2-SHOT
SARKOFF/BLAKESARKOFF REACTS) /

124) 2 B

CU SARKOFFBLAKE: All of it. Piece
by piece. /

125) 4 A SARKOFF: No/...
CU BLAKE

126) 2 B /
CU SARKOFF (A/B)

127) 3 A All right. / I'll come.
2-SHOT SARKOFF/
BLAKE

BLAKE GOES
FOR COAT

BLAKE: (HANDS HIM BRACELET)
Put this back on.

128) 1 A /
MS BLAKE WITH
SARKOFF'S COAT

RECORDING BREAK:

5 IN POS A
3 MOVES TO POS C
4 MOVES TO POS C

ON TO SCENE 20 - Page 64

TELECINE 10:

Ext. Folly. Day.

The hearse is at the front door. BLAKE drags a reluctant SARKOFF towards it and pushes him inside, and follows him in.

TYCE slams the car into gear and it stalls. TYCE jumps out with the starting handle.

BLAKE joins her.

CUT

Rear of Folly.
CHENEY realises what is happening.

CHENEY: It's a trick. The front!
They're at the front!

CUT

At the front of the Folly
TYCE is cranking the car.

BLAKE: Let me try! You get back in!

BLAKE cranks the car. A GUARD dashes towards him.

GUARD: Hey! (cont...)

The car coughs
into life.

GUARD: (cont) Everybody get out!

BLAKE pulls out
the starting
handle and
slugs the GUARD
with it as he
dashes back
and leaps into
the car. The
car roars off
as the rest of
the GUARDS pour
back round the
corner.

CHENEY:
Cheney to all guards.
Blue mobilisation!
Blue mobilisation!

CUT

The car plunges
round corners.

CUT

Int. Car. Day.

It is quite a
rough ride.

BLAKE: (INTO HIS COMMUNICATOR)
Liberator! Get us up! Come on
Liberator!

END TELECINE 10.

86

/3F/

14. INT. LIBERATOR'S FLIGHT DECK. NIGHT

271) 3 F

W/A FAV. ZEN

(THE CAMERA PANS
AROUND THE FLIGHT
DECK.

BLAKE'S VOICE: Liberator!
Get us up! Come on Liberator!

THERE IS NOBODY
TO BE SEEN. THE
ONLY SOUND,
BLAKE'S VOICE
ECHOING FROM
THE SPEAKERS.

A QUITE
EERIE EMPTINESS)

BLAKE'S VOICE: Liberator ... this
is Blake ... Do you read me? ...
Respond!

RUN ON:
TO SCENE 16 - Page 56

(Dialogue runs on)

BLAKE'S VOICE: Liberator ...
Respond please!

(1 NEXT)

/1B/

15. INT. CORRIDOR. LIBERATOR. NIGHT.

157) 1 B

LS CORRIDOR

(AGAIN QUITE
EMPTY.

BLAKE'S VOICE
THE ONLY SOUND)

BLAKE'S VOICE: Liberator respond
please.

RUN ON:
TO SCENE 28 - Page 79

87

/2F, 1F/

16. INT. LIBERATOR'S TELEPORT SECTION. NIGHT.

272) 1 F

CS LOUDSPEAKER

(AGAIN, THE AREA
IS TOTALLY
EMPTY OF LIFE)

273) 2 F

W/A EMPTY
TELEPORT DESK

BLAKE'S VOICE: Liberator! Do you
read me? / Come in!

(CAMERA ESTABLISHES
THE ENTIRE
EMPTINESS OF
THE SECTION.

SHOW THE UN-
MANNED TELEPORT
CONTROL DESK)

RECORDING BREAK:

4 MOVES TO POS E

ON TO SCENE 17 - Page 58

TELECINE 11:

The car plunging
round a corner
to be faced by
a heavily armed
road block.

TYCE puts her
foot on the
accelerator.

BLAKE: Liberator!

We need teleport. Now.

CUT

GUARDS running
forward, ready
to fire.

The car. The
PASSENGERS
dematerialise.

CUT

The GUARDS react
with amazement.
The car plunges
through the
barrier under
its own momentum,
scattering the
GUARDS in all
directions.

END TELECINE 11.

/2F, 1F/

17. INT. LIBERATOR'S TELEPORT SECTION. NIGHT

274) 1 F

W/A FAV. TELEPORT
AREA AS BLAKE &
CALLY MOVE FORWARD
TO 4-SHOT SARKOFF/
BLAKE/TYCE/CALLY

(BLAKE, CALLY,
TYCE AND
SARKOFF HAVE
ALREADY
MATERIALISED
AND MOVED
FORWARD INTO
THE SECTION
WHICH IS, AS
BEFORE, QUITE
EMPTY.

BLAKE AND
CALLY ARE WARY.
THEY BOTH DRAW
THEIR GUNS)

CALLY: Where are they?

BLAKE: I don't know.

TYCE: What is it?

275) 2 F

BLAKE: Stay with them
Cally. / Wait here please.

MS BLAKE

ZOOM OUT TO
3-SHOT TYCE/
CALLY/SARKOFF

(BLAKE MOVES
OFF IN THE
DIRECTION OF
THE FLIGHT
DECK)

SARKOFF: It's faster than the
auto mobile but not as amusing.

(SARKOFF GIVES
TOOL KIT TO
CALLY)

/6A, 3F, 4E/18. INT. LIBERATOR'S FLIGHT DECK. NIGHT

- 276) 6 A
 LS CORRIDOR,
 FLIGHT DECK IN b/g -
 BLAKE ENTERS L (BLAKE ENTERS
 CAUTIOUSLY.
- 277) 4 E
 W/A EMPTY THE FLIGHT /
 FLIGHT DECK DECK IS QUITE
 AS BLAKE ENTERS EMPTY.
 BLAKE MOVES
 TO STAND IN
 FRONT OF ZEN) /
- 278) 3 F
 2-SHOT BLAKE/ZEN
 BLAKE: (QUIETLY)
 Where are they Zen?
- 279) 4 E
 CU BLAKE
 ZEN: Please specify question
 more precisely. /
- 280) 3 F
 CS ZEN
 BLAKE: The others, my crew,
 where are they? /
- 281) 4 E
 A/B
 ZEN: Their absence from the
 flight deck is the only data
 available. /
- 282) 3 F
 2-SHOT BLAKE/ZEN
 AS BLAKE LEAVES,
 EASE IN TO ZEN (BLAKE MOVES
 BACK TO THE
 TELEPORT
 SECTION)

NOTE: Inter-edit shots on
2 and 6

/2G, 6B*, 1G/

19. INT. TELEPORT SECTION. NIGHT.

283) 1 G

W/A TELEPORT
ENTRANCE -
BLAKE ENTERS

(BLAKE ENTERS
THE SECTION
AND REACTS.

CRAB R TO
REVEAL
CMS JENNA f/g

THE OTHERS
HAVE GONE
BUT JENNA IS
STANDING IN
THE FAR SIDE
OF THE SECTION
LOOKING AT HIM.

CRAB R WITH
JENNA AS SHE
TURNS TO 2-SHOT
JENNA/BLAKE

SHE IS WEARING
A THIN METALLIC
BAND AROUND HER
NECK WITH A
SMALL COLOURED
BLOCK AT HER
THROAT. IT IS
NOT ESPECIALLY
NOTICEABLE AND
COULD BE MERELY
DECORATIVE)

BLAKE: Jenna!
Where is everybody?

(JENNA DOES NOT
MOVE)

JENNA: They're all dead.

BLAKE: Dead?

(283 on 1) - 60A -

JENNA: I'm still not sure I understood what happened. We got a distress call.

BLAKE: Well, what happened? Are you hurt?

(SHE SWAYS SLIGHTLY
AND PUTS OUT A
HAND TO SUPPORT
HERSELF AGAINST
THE TELEPORT
DESK. /

284) 2 G

WIDE 2-SHOT
BLAKE/JENNA
AS BLAKE SPINS

BLAKE HURRIES
FORWARD. TOO
LATE, HE REALISES
HIS MISTAKE.

SOMEONE IS
HIDING IN THE
TELEPORT ITSELF.
HE SPINS TO
FACE THEM.

(Onto page 61)

(6 NEXT)

- 60A -

285*)	6B*	AS BLAKE TURNS, WE TAKE BLAKE'S VP. A JET OF DENSE AND BLINDING VAPOUR BLASTS STRAIGHT INTO THE LENS. THERE IS A LOUD HISS. THE
	CS GAS GUN	SUDDENESS OF THE GAS ATTACK OBSCURES ITS SOURCE.
286)	2 G	ON BLAKE AS HE REACTS AND IS QUICKLY OVERWHELMED BY THE KNOCKOUT GAS. COUGHING, SPLUTTERING, HIS EYES STREAMING, HE DROPS TO HIS KNEES AND THEN COLLAPSES ON TO THE FLOOR. HIS EYES START TO CLOSE. IN HIS LAST MOMENTS OF CONSCIOUSNESS HE STARES UP THROUGH THE SMOKE.
	WIDE 2-SHOT (A/B) - AS JENNA RUNS L ZOOM IN TO MS BLAKE	
287*)	6B*	FROM BLAKE'S VP. WE GET A VERY HAZY VIEW. STILL MUCH OBSCURED BY THE GAS, OF A TALL FIGURE.
	A/B	DRESSED IN A ONE PIECE COSTUME. HANDS GLOVED. FACE OBSCURED BY A WIERD LOOKING GAS MASK, AND HOLDING THE GAS WEAPON.
288)	2 G	
	A/B - TILT DOWN & ZOOM IN TO MCU BLAKE	
289*)	6B*	
	A/B - START TO LOSE FOCUS & SLOW TILT UP TO MS AMAGON	

93

THIS IS AN
"AMAGON"
(OF WHOM,
MORE LATER).
OUR HAZY VIEW
OF THIS CREATURE
SHOULD BE QUITE
/FRIGHTENING.

290) 2 G

MS BLAKE (A/B) &
IN TO BCU BLAKE,
FIGHTING UN-
CONSCIOUSNESS,
LAST STARE

BLAKE'S VP.
BEGINS TO
SWIM AND
DISTORT AS
HE FALLS IN
TO UNCONSCIOUSNESS.
FINALLY HIS
EYES CLOSE AND
WE GO TO TOTAL
BLACK)

291*) 6B*

MS AMAGON (A/B) -
SMART TILT DOWN
TO FEET

FADE TO BLACK

RECORDING BREAK:

3 MOVES TO POS E
1 MOVES TO POS H
5 MOVES TO POS E (in 4's loop)
4 IN POS E

ON TO SCENE 21 - Page 66

- 63 -

TELECINE 12: (M)

Ext. Liberator in Flight.
Night. (STOCK)

Liberator racing across
the night sky.

END TELECINE 12:

- 63 -

/4C, 5A, 3C/

20. INT. STORAGE COMPARTMENT. NIGHT.

129) 5 A

BCU BLAKE

(A SMALL BARE
COMPARTMENT.

ZOOM OUT AND
CRAB L TO
4-SHOT CALLY/
BLAKE/AVON/VILA

BLAKE IS LYING
ON THE FLOOR
BEGINNING TO
RECOVER
CONSCIOUSNESS.
HE IS WEARING
ONE OF THE
METALLIC KNECK
BANDS.

OPEN CLOSE ON
HIS FACE AS HE
BEGINS TO
RECOVER)

BLAKE: (GROGGILY) That was stupid
of me.

AVON: None of us showed conspicuous
intelligence on this accasion.

(WIDEN TO SHOW
AVON, CALLY, VILA
AND GAN. THEY ARE
ALL WEARING THE
SAME METALLIC NECK
BANDS.

VILA: Keep still.

PAN R AS BLAKE
SITS UP TO 3-SHOT
AVON/BLAKE/VILA

BLAKE'S HANDS ARE
MANACLED.
VILA IS WORKING
ON THE LOCK)

BLAKE: Who are they?

CALLY: They are Amagons.

BLAKE: Amagons? I thought smuggling was the Amagons' speciality.

AVON: It is. But they also manage a little robbery, piracy, murder ...

VILA: Anything to turn an honest profit. (REMOVES BLAKE'S MANACLES). There. /

130) 3 C
3-SHOT GAN/
BLAKE/VILA

(HE TOSSES THEM IN THE CORNER WHERE FOUR OTHER SETS ARE LYING. HE THEN RETURNS THE SLIM METAL LOCK PICK TO THE LINING OF HIS JACKET)

GAN: This group are head hunters.

VILA: (TOUCHING THE METAL COLLAR) I wish you wouldn't call them that.

GAN: Bounty hunters. They're going to sell us to the Federation. /

131) 5 A
3-SHOT AVON/
BLAKE/VILA

BLAKE: How did they get on board?

AVON: Gan.

VILA: It wasn't Gan's fault. /

132) 3 C
MCU GAN

GAN: They used me. They even had a voice synthesiser. It was very well planned. /

133) 4 C
2-SHOT
VILA/BLAKE

BLAKE: Was Jenna behind it? /

134) 5 A
MCU AVON

AVON: No. But when it was clear that we'd lost, that was when she changed sides.

RECORDING BREAK:

5 MOVES TO POS B

/3E, 1H, 1E, 5E (in 4's loop), 4E/

21. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

- 292) 4 E
 BCU JENNA (TARVIN THE AMAGON
 PAN L TO LEADER IS
 MCU TARVIN REMOVING THE NECK
 BAND FROM JENNA.
- 293) 3 E / HE IS A TALL,
 W/A TYCE f/g L STRIKING MAN.
 HIS SKIN IS DARK,
 HIS FEATURES
 ASINTIC. SEATED
 QUITE RELAXED AND
 WITHOUT A NECK
 BAND IS SARKOFF.
 SOME DISTANCE
 FROM HIM, WEARING
 A NECK BAND BUT
 NOT MANACLED IS
TYCE.
- 294) 1 H
 CS NECK-LOCK,
 TARVIN UNLOCKS IT
- 295) 4 E / TARVIN USES A
 SMALL ELECTRONIC
 KEY TO REMOVE JENNA'S
 BAND. HE TOSSES
 THE BAND FORWARD
 ONTO THE DECK)
- TARVIN: (PUTS HIS ARMS ROUND HER)
 Good to have you back with us,
 Jenna.
- TARVIN RE-APPEARS
 BEHIND TO
 2-SHOT JENNA/
 TARVIN
- JENNA: (TWISTING AWAY FROM HIM)
 It's purely a business arrangement
 Tarvin.

TARVIN: You weren't always so cold.

JENNA: You weren't always a bounty hunter.

TARVIN: Have you forgotten Zorlath IV?

JENNA: Is it worth remembering?

TARVIN: Just the two of us together in the mountains ...

- 296) 3 E JENNA: And three hundred customs guards. /
CU TARVIN
- 297) 4 E TARVIN: You saved my life. /
CU JENNA
- 298) 3 E JENNA: We all make mistakes. /
A/B
- 299) 4 E TARVIN: I thought you liked me. /
A/B
- 300) 3 E JENNA: I did. Then. /
A/B
- 301) 4 E TARVIN: Have I changed so much. /
A/B
- 302) 3 E JENNA: One of us has. /
A/B
- 303) 4 E /
- 304) 5 E (TARVIN TAKES A SMALL TRIGGER
FAV. TRIGGER DEVICE, HOLD TARVIN L WITH IT DEVICE LIKE A
LONG 2-SHOT TARVIN/ REMOTE TV CHANNEL
JENNA - TILT DOWN TUNER POINTS IT
TO NECK BAND ON DECK TOWARDS WHERE THE
NECK BAND IS LYING
ON THE DECK. HE
PRESSES A BUTTON
AND THE BAND
DISINTEGRATES
WITH A SMALL,
VIOLENT EXPLOSION) "/
- 305) 4 E /
CS TRIGGER DEVICE
- 306) 5 E /
A/B - EXPLOSION
- 307) 3 E /
DEEP 2-SHOT
TARVIN/JENNA
FAV. JENNA

TARVIN: I just saved your pretty neck.

308) 4 E JENNA: I didn't like the price. /

MCU TYCE

309) 5 E TYCE: You paid it. /

2-SHOT TARVIN/
JENNA

TARVIN: What's Blake to you?
(NO REPLY) We'd have got him
anyway. /

310) 3 E
MCU JENNA

311) 4 E JENNA: I don't think you would. /
MCU TYCE

312) 3 E TYCE: You just made it easy for
MCU JENNA them. As betrayals go it was
really/rather ordinary. Wouldn't
you say? /

313) 5 E
LOW 2-SHOT
TARVIN/JENNA

PAN L WITH
JENNA TO
2-SHOT
TYCE/SARKOFF

(JENNA TURNS
ABRUPTLY AND
MAKES TO LEAVE
THE FLIGHT DECK)

314) 1 E TARVIN: (SHARPLY) Jenna! /
DEEP 4-SHOT
JENNA f/g R

(JENNA PAUSES
BUT DOES NOT
TURN BACK)

Stay here.

JENNA: Don't you trust me?

TARVIN: I trust you. Here.

315) 4 E JENNA: Then shut her up. /
MCU TYCE

316) 3 E TARVIN: (TO-SARKOFF) Keep your
MS TARVIN woman quiet. (POINTS THE TRIGGER
PAN L WITH HIM DEVICE AT HER) Or I'll do it.
& DOWN TO
CMS SARKOFF

317) 4 E SARKOFF: Don't presume on my
gratitude too much Tarvin. /

318) 1 E MCU TYCE (A/B) /

DEEP 4-SHOT (A/B) TARVIN: (LAUGHS) I wonder if
JENNA CROSSES f/g there's a price on your head
anywhere.

ZOOM IN TO
2-SHOT SARKOFF/
TARVIN SARKOFF: No, but I imagine there
is on yours?

PAN L WITH
TARVIN TO
3-SHOT TYCE/
TARVIN/ZEN TARVIN: I'd be ashamed if there
weren't. (TO ZEN) Computer.
How long before we rendezvous with
the Federation ships?

ZEN: Two hours and seventeen
minutes.

RECORDING BREAK:

5 MOVES TO POS D (in 4's loop)
4 MOVES TO POS G

ON TO SCENE 23 - Page 72

/4C, 5B, 3C/

22. INT. STORAGE COMPARTMENT. NIGHT.

- 135) 3 C
CS LOCK-PICKING (BLAKE IS SITTING
CROSSLEGGED ON THE
FLOOR.
- 136) 4 C
TIGHT 2-SHOT VILA IS EXAMINING
BLAKE/VILA THE FASTENING AT
THE BACK OF HIS
NECK BAND)
- 137) 5 B
MS GAN
PAN R TO
CMS AVON,
HE STANDS -
PAN TO MS CALLY
TO f/g 2-SHOT
BLAKE/VILA
VILA: I can't do it Blake.
BLAKE: Keep trying.
VILA: Look there are two ways
to set this thing off. One is that
contact box they all carry./
- 138) 3 C
W/A FAV. AVON,
VILA f/g R
AVON: Micro-wave transmitter.
Just point it in the direction of
the band and press the button./
- 139) 4 C
A/B
VILA: The other way is to force
this lock.
BLAKE: You're not going to force
it are you.
VILA: If I get it wrong, bang,
no head.
BLAKE: I trust you.
VILA: And anyway, if it blows
up and I'm right behind you...

55

(139 on 4)

- 70 -

BLAKE: That's why I trust you.

140) 5 B (VILA HESITATES AND
MCU AVON THEN BEGINS TO WORK. /
141) 3 C AVON MEANWHILE /
W/A FROM R OF SET - MOVES TO LOOK AT
PAN R & ZOOM IN THE LOCK ON THE
WITH AVON TO DOOR. HE REMOVES
MS AT DOOR A FINGER PLATE AND
142) 5 B / BEGINS TO EXAMINE
CS IMPLEMENT THE INTRICATE
FROM SHOE CIRCRITRY OF THE
143) 3 C / ELECTRONIC
CMS AVON AT LOCK COMBINATION LOCK)

144) 4 C AVON: Our captors are very
TIGHT 2-SHOT thorough. Their modification
BLAKE/VILA (A/B) of this lock is really rather
clever. /

BLAKE: I believe you.

RECORDING BREAK:

2 MOVES TO POS C

ON TO SCENE 25 - Page 76

- 70 -

- 71 -

TELECINE 13: (M)

Ext. Liberator in Space.

Night. (MODEL SHOT)

Liberator in flight.

END TELECINE 13:

NOTE: RECORD INLAY SHOTS FOR
SCENES 23, 27A & 31
BEFORE SCENE 27A

/3E, 3F, 1E, 1E*, 5D (in 4's loop)/
4G

23. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

319) 5 D

LOW W/A,
JENNA f/g R

(TARVIN IS IN
THE COMMAND
POSITION.

JENNA IS
STANDING
BESIDE HIM.

SARKOFF AND
TYCE ARE
IN THE SAME
POSITIONS
AS BEFORE)

320) 3 E

MS JENNA
AS SHE TURNS

TARVIN: Computer. Give me a visual.
We ought to be in range by now. /

320X) 1E*
CS ZEN'S VISUAL

INLAY APPEARS
2B: Caption:
STAR CHART

(THE SCANNER
SCREEN ACTIVATES
TO SHOW A STARRY
SKY. /

321) 1 E

CU TARVIN

TARVIN STARES
AT IT EAGERLY. /

321X) 1E*
A/B

INLAY 2B:
STAR CHART

SEEING NO SIGN
OF THE FEDERATION
SHIPS, HE TURNS
AWAY)

322) 3 E

2-SHOT TARVIN/
JENNA FAV.
JENNA

I suppose I can wait a bit longer.

JENNA: Tarvin? How much will the
Federation be paying you for this?

TARVIN: Thirteen million credits for the crew and ship intact. Twelve million if I don't give them you.

JENNA: Supposing I made you a better offer?

323) 4 G

TIGHT 2-SHOT
FAV. TARVIN

TARVIN: You're a pretty woman Jenna. But not that pretty. /

JENNA: If you hand over this ship you'll lose a fortune.

TARVIN: Me? How can I lose?

JENNA: Well, I'd expect a share.

324) 3 E

CU JENNA

TARVIN: Of what? /

325) 4 G

CU TARVIN

JENNA: Three hundred million credits, give or take the odd ten million. /

326) 3 E

A/B

TARVIN: You always did underestimate me. It seems that now you take me for a fool. /

327) 4 G

2-SHOT
FAV. TARVIN

JENNA: No. I think it's very public spirited of you. / Giving up all that wealth to bring Blake to justice?

328) 3 E

A/B

TARVIN: You can prove what you say of course. /

329) 4 G

A/B

JENNA: Of course. /

PAN L WITH JENNA
TO DEEP 2-SHOT
JENNA/TARVIN,
GUARD UP R

(SHE MOVES TO
LEAVE THE FLIGHT
DECK)

TARVIN: You mean it's actually
on the ship ... this fortune
of yours?

JENNA: Naturally. Why else
would I have stayed with Blake
and his friends?

(SHE MOVES TO
LEAVE THE
FLIGHT DECK.

TARVIN SNAPS
HIS FINGERS TO
A GUARD WHO IS
STANDING JUST
INSIDE THE
DOORWAY)

330) 1 E TARVIN: Go with her. /
2- SHOT
JENNA/GUARD
JENNA TURNS

(on to Page 74)

- 331) 3 F JENNA: No one is going with me./
MS TARVIN
- 332) 1 E TARVIN: You think I should let
2-SHOT (A/B) you run around loose?
JENNA MAKES
2-SHOT JENNA/
TARVIN
- 333) 3 F JENNA: Now you're taking me for
CU TARVIN a fool. I'm not leading him to
334) 1 E where the money is.
CU JENNA
- 335) 3 F TARVIN: Then stay here. I'll be
A/B satisfied with thirteen million
336) 1 E credits./ Or twelve if the mood
3-SHOT JENNA/
GUARD/TARVIN - takes me and/I decide to keep you.
PAN L WITH GUARD (THEY EXIT) /
- 337) 3 F JENNA: (BEAT) Very well./ (TO THE
MS TARVIN, GUARD) Come on.
ZEN UP R
- 338) 5 D ZEN: Information. Federation ships
DEEP 3-SHOT are now within scanner range.
TARVIN/TYCE/
SARKOFF
- 338X) 1E* TARVIN: (EAGERLY) Where?/(POINTS)
CS ZEN'S VISUAL A/B Yes look!
INLAY 2B:
STAR CHART
S/I 4B:
3 BLIPS (IN THE TOP
CORNER OF THE
SCREEN THREE
TINY POINTS
OF LIGHT CAN
BE SEEN)
- It's nearly done.

RECORDING BREAK:

2 IN POS F
6 IN POS C
1 IN POS F

- 74 -

/2F, 6C, 1F/24. INT. TELEPORT SECTION. NIGHT.

- 339) 2 F
 JENNA FOLLOWED
 BY GUARD COME TO CAMERA (JENNA ENTERS
 FOLLOWED BY
 THE GUARD.)
- 340) 1 F / HALF-WAY ACROSS
 2-SHOT JENNA/ THE SECTION JENNA
 GUARD FOR PAUSES SUDDENLY
 BACKHAND SO THAT THE GUARD
 PAN R WITH ALMOST CANNONS
 JENNA TO 2-SHOT INTO HER.
 FOR PUNCH
- 341) 6 C / WHILE HE IS OFF-
 GUARD FALLS BALANCE JENNA
 FORWARD, GRABS HIM AND
 JENNA IN TO FLATTENS HIM WITH
 COLLECT GUN A SUDDEN AND DE-
 VASTATING ATTACK.
- JENNA: (QUIETLY) Tarvin underestimates
me ...
- 342) 1 F /
 W/A FAV. GUARD
 PAN R WITH (QUICKLY SHE TAKES
 JENNA TO HIDE HIS GUN AND
 GUN f/g MOVES OFF INTO
 THE CORRIDORS)

RECORDING BREAK:

/4C, 5B, 3C/

145) 4 C _____/
2-SHOT
VILA/BLAKE 25. INT. STORAGE COMPARTMENT. NIGHT.
146) 5 B _____
MS CALLY - (VILA IS STILL
GAN ENTERS TO WORKING AT BLAKE'S
2-SHOT CALLY/GAN / NECK BAND WITHOUT
147) 4 C _____/ MUCH SUCCESS)
3-SHOT VILA/
BLAKE/AVON

VILA: I told you I couldn't do
it.

(AVON STILL AT
THE DOOR PANEL)

148) 3 C _____ AVON: I believed you all along./
MCU VILA

149) 5 B _____ VILA: Nobody could open it./
MCU AVON

AVON: I thought you could open
anything. That's always been
one of your more modest claims./
150) 2 C _____
W/A EMPTY
CORRIDOR,
DOOR f/g L

(3 NEXT)

/2C/

26. INT. CORRIDOR AND DOOR TO STORAGE
COMPARTMENT. NIGHT.

(THE CORRIDOR IS
EMPTY.

THROUGH THE CLOSED
DOOR CAN BE HEARD
THE MUFFLED ARGUMENT
INSIDE)

VILA: (VO) I could open that
door in two minutes!

151) 3 C AVON: (VO) The door isn't the
MCU VILA problem at the moment is it? /

/4C, 5B, 3C/27. INT. STORAGE COMPARTMENT. NIGHT.

152) 4 C VILA: It seems to be a problem to you! /
 3-SHOT VILA/
 BLAKE/AVON BLAKE: Try and keep your head Vila. That way I may keep mine.

VILA: (REACTS) Yes. Avon?

153) 3 C AVON: What? /
 MCU VILA (A/B)

154) 5 B VILA: Shut up. / Please?
 MCU AVON

155) 3 C _____/
 A/B

156) 5 B _____/
 A/B

PAN R WITH HIM
 TO LOCK

RECORDING BREAK:

1 MOVES TO POS B
 4 MOVES TO POS D
 3 MOVES TO POS D

ON TO SCENE 15 - Page 55

/3G, 1H, 1E*, 5C (in 4's loop), 4E/

27A. INT. LIBERATOR'S FLIGHT DECK. NIGHT

346X) 1E*

W/A FAV. SCREEN,
SARKOFF L OF FRAME

INLAY 2B:
STAR CHART
S/I 4B:
3 LARGE BLIPS

346) 4 E / (TARVIN, SARKOFF
DEEP 2-SHOT AND TYCE ARE
SARKOFF/TARVIN STARING AT THE
SCREEN)
PAN L WITH
SARKOFF TO SIT

347) 3 G /
2-SHOT SARKOFF/
TYCE AS HE SITS

SARKOFF: Blake is finished,
I'm afraid.

TYCE: You want to believe that
don't you?

SARKOFF: I want you to recognise
a fact.

348) 4 E TYCE: Why? /
BCU SARKOFF

349) 1 H SARKOFF: Because I am afraid for you. /
BCU TYCE

350) 4 E TYCE: Don't be. /
A/B

351) 3 G SARKOFF: Accept it Tyce or it
will destroy you/...
2-SHOT
SARKOFF/TYCE

(on to Page 78B)

TYCE: You gave up. You were wrong.
You are still wrong.

352) 4 E (SARKOFF GETS UP /
AND MOVES AWAY)

LS TARVIN,
ZOOM OUT WITH
HIM TO 3-SHOT
SARKOFF/TYCE/
TARVIN

SARKOFF: Do you Amagons recognise
facts, Tarvin?

TARVIN: You talk too much.

353) 3 G SARKOFF: An occupational hazard
I'm afraid./

MS TARVIN AS HE
SITS, WORKS CONSOLE

354) 4 E /
MCU SARKOFF

355) 3 G What is your reality? /
MCU TARVIN

356) 5 C TARVIN: Wealth. /
MCU TYCE

357) 3 G TYCE: Is that all? /
A/B

358) 1 H TARVIN: What else? /
DEEP 2-SHOT
SARKOFF/TYCE

SARKOFF: As the rallying cry for
a crusade it lacks a certain ...
inspiration.

359) 4 E /
3-SHOT SARKOFF/
TYCE/TARVIN f/g R

TARVIN:

(POINTS TO
THE SCREEN)

There's my inspiration. The
Federation are coming to me. /

359X) 1E*
CS SCREEN

INLAY 2B +
4B (A/B)

360) 3 G / I summoned them. I'm going
A/B to sell them

361) 5 C a crusader. /
A/B

362) 3 G TYCE: You'd sell your grandmother
A/B wouldn't you? /

- 363) 1 H TARVIN: I did. /
DEEP 2-SHOT
SARKOFF/TYCE (A/B)
- 364) 3 G (SARKOFF LAUGHS) /
MCU TARVIN (A/B)
- 365) 5 C She was going to sell me,
MCU TYCE (A/B) but I got in first. /

RECORDING BREAK:

3 MOVES TO POS E

ON TO SCENE 31 - Page 84

/1C, 4D/

28. INT. CORRIDOR. NIGHT.

158) 1 C
MS JENNA ENTERS L

PAN R WITH HER
TO LS CORRIDOR

(JENNA IS
MOVING CARE-
FULLY.

159) 4 D
MS JENNA -
PAN R WITH HER
TO DEEP 2-SHOT
GUARD/JENNA

A GUARD APPEARS
/ AT AN INTER-
SECTION AND
CONFRONTS HER)

Stop!

GUARD: /What are you doing here?

CRAB L ON
GUARD'S MOVE
TO MEDIUM
2-SHOT
GUARD/JENNA

JENNA: Tarvin sent me to check
on the others.

THEY LEAVE R

GUARD: Why?

JENNA: Why don't you go and
ask him yourself. (BEAT) Well?

GUARD: I'll come with you.

(THE GUARD
GESTURES FOR
HER TO FOLLOW
HIM)

160) 2 C
LS CORRIDOR

CRAB R TO
FAVOUR DOOR

/3D, 2C, 2D/

28(A) INT. CORRIDOR AND DOOR TO STORAGE
COMPARTMENT. NIGHT.

(JENNA AND THE
GUARD APPROACH
THE DOOR)

JENNA: Open it.

161)	<u>3</u>	D	/	(THE GUARD IS
		CS LOCK		WARY OF JENNA
				AS HE OPENS THE
				DOOR. HE GIVES
				HER NO OPPORTUNITY
162)	<u>2</u>	D	/	TO JUMP HIM AS HE
		FAV. DOOR (A/B)-		MOVES ASIDE TO
		GUARD OPENS DOOR		LET HER ENTER.
163)	<u>3</u>	D	/	HE REMAINS IN THE
		MS JENNA -		CORRIDOR WATCHING)
		PAN HER L TO GUARD		
164)	<u>4</u>	C	/	
		LS JENNA		
		AT DOOR		

/4C, 5B, 3C/

28 (B) INT. STORAGE COMPARTMENT. NIGHT

- 165) 5 B _____ / (WHEN JENNA
3-SHOT CALLY/
AVON/GAN ENTERS EVERYONE
IS SEATED WITH
THEIR BACKS TO
THE WALL AND
THEIR HANDS
BEHIND THEM AS
THOUGH STILL
MANACLED.
- 166) 4 C _____ GAN: Hello. Jenna! /
MS JENNA -
PAN HER L JENNA SURVEYS
167) 3 C _____ THEM COLDLY) /
W/A FAV. GROUP AS
JENNA WALKS ROUND
BACK OF SET
- 168) 5 B _____ /
CS MANACLES +
JENNA'S FOOT
- 169) 3 C _____ /
A/B
- 170) 4 C _____ JENNA: I'm glad to see you're
MCU BLAKE behaving yourselves. Tarvin
doesn't want you damaged. Unless
it's necessary. /
- 171) 3 C _____ BLAKE: We're touched by his
A/B concern. /
JENNA COMES f/g
TO 4-SHOT CALLY/
JENNA/GAN/VILA JENNA: It'll be more impressive
if he can hand you over alive.
- 172) 4 C _____ GAN: A man who takes pride in
JENNA TURNS TO his work.
MCU JENNA CALLY: What do you take pride
in Jenna? /
- 173) 5 B _____ JENNA: Survival. /
3-SHOT CALLY/
AVON/GAN
- 174) 4 C _____ AVON: At the expense of your
A/B friends. /

- 175) 5 B JENNA: I didn't know you cared,
MCU VILA Avon. /
- 176) 4 C VILA: He didn't. And he was
MS JENNA - right. /
SHE EXITS
- 177) 5 B (SHE TURNS BACK /
MCU BLAKE TO THE DOOR)
- 178) 3 D /
DEEP 2-SHOT
GUARD/JENNA
AS GUARD LOCKS
DOOR f/g

/3D, 2D/

28 (C) INT. CORRIDOR AND DOOR TO STORAGE
COMPARTMENT. NIGHT.

(JENNA STEPS OUT.

THE GUARD RELOCKS
THE DOOR AS JENNA
MOVES AWAY DOWN
THE CORRIDOR)

GUARD: (SHARPLY) Wait!

(JENNA PAUSES)

179) 2 D JENNA: Tarvin gets impatient.
MS GUARD Shall I tell him you delayed me?/

PAN R WITH
HIM TO 2-SHOT
GUARD/JENNA

GUARD: I'll go with you
and tell him myself.

JENNA: Why?

180) 3 D GUARD: Move. /
MCU JENNA

181) 2 D JENNA: You're going to regret
A/B this./

PAN THEM AWAY R

GUARD: Move.

(JENNA LEADS
OFF - NOT BEST
PLEASED WITH THIS
NEW COMPLICATION)

/4C, 5B, 3C/

28. (D) INT. STORAGE COMPARTMENT. NIGHT.

- 182) 5 B
MCU CALLY
(CALLY IS LISTENING AT THE DOOR)
- 183) 4 C
GROUP SHOT
FAV. BLAKE
PAN R WITH
AVON TO DOOR
(THE OTHERS MOVE BACK TO THEIR FORMER /
- 184) 5 B
MS AVON AT LOCK,
RECOMMENCES WORK
POSITIONS,
VILA WORKING ON
BLAKE'S NECK
BAND, AVON
WORKING ON THE
DOOR) /
- 185) 3 C
3-SHOT VILA/
BLAKE/GAN
VILA: I wouldn't have believed it of Jenna.
- 186) 5 B
MCU AVON
BLAKE: I'm still not sure that I do believe it. /
- 187) 3 C
2-SHOT VILA/BLAKE
AVON: What does she have to do to convince you Blake? Personally blow your head off. /
- 188) 1 B
LOW LS CORRIDOR
JENNA & GUARD
COME TO CAMERA,
LEAVE L
VILA: If this goes wrong she won't even get the chance. /

(188 on 1)

- 79F -

66

/1B/

28(E) INT. CORRIDOR. NIGHT.

(JENNA MOVES
QUICKLY DOWN
THE CORRIDOR
FOLLOWED BY
THE GUARD)

RUN ON:
TO SCENE 29 - Page 80

(3 NEXT)

- 79F -

/2F, 1F/

28 (F) INT. TELEPORT SECTION. NIGHT.

343) 2 F
W/A TELEPORT SECTION
FAV. UNCONSCIOUS GUARD (THE UNCONSCIOUS
GUARD IS LYING
WHERE JENNA

344) 1 F / LEFT HIM.
JENNA, GUARD SHE ENTERS
ENTER TIGHT R AND REACTS)
TO CAMERA TO
2-SHOT GUARD/
JENNA

JENNA: Something's happened.
Look!

345) 2 F (SHE POINTS TO
THE UNCONSCIOUS /
GUARD. THE
AS JENNA KICKS - OTHER GUARD MOVES
3-SHOT GUARD/ FORWARD TO EXAMINE
GUARD/JENNA HIS UNCONSCIOUS
COMPANION. JENNA
ELEVATE WITH CLOBBERS HIM FROM
JENNA AS SHE BEHIND AND HE
STANDS, LEAVES R COLLAPSES IN A
HEAP)

I told you you'd regret it.

(SHE HURRIES
BACK THE WAY
THEY CAME)

RECORDING BREAK:

NOW RECORD ALL INLAY SHOTS FOR
SCENES 23, 27A & 31
(see next page for shot details)
- 79G -
THEN ON TO SCENE 27A - Page 78A

/4C, 5B, 3C/29. INT. STORAGE COMPARTMENT. NIGHT189) 3 C2-SHOT
GAN/CALLY(EVERYONE IS IN
THE SAME POSITION)GAN: (TO CALLY) I wonder how
long before they make contact
with the Federation.190) 4 C

W/A, VILA f/g L

CALLY: Soon. /191) 5 B

CMS AVON AT WORK

(GAN TOUCHING /
HIS NECK BAND)192) 3 C

A/B

GAN: If I could get close to
some of them ...CALLY: The one called Tarvin
for example.193) 4 C

CU CALLY

GAN: Right! What's that
expression of yours? /194) 3 C

A/B

CALLY: Companions for our
death? /195) 5 B2-SHOT
VILA/BLAKEGAN: Yes. /VILA: That's a bit morbid isn't
it?196) 4 C

W/A, VILA f/g L

(THE BAND OPENS) /

I've done it. I've done it!

BLAKE: Gently! Gently!197) 5 BA/B -
VILA GIVES
NECK BAND
TO BLAKECALLY: Well done, Vila. /VILA: Now that is genius.

(BLAKE PULLING
THE BAND FROM
HIS NECK)

198) 3 C BLAKE: You may be right at that. /
W/A FAV. VILA
PAN HIM R TO (VILA MOVING
2-SHOT AVON/VILA TO THE DOOR)

VILA: You want more proof? (TO
AVON) Excuse me?

(AVON MOVING
OUT OF THE WAY)

AVON: It's done.

199) 4 C VILA: (SCEPTICAL) Oh yes? /
LS DOOR AS
VILA OPENS (PULLS AT THE
IT TO REVEAL DOOR. IT
GUARD, BLAKE BEGINS TO OPEN)
f/g L

Oh. Yes.

200) 5 B (THE DOOR SWINGS
MS GUARD BACK TO REVEAL /
WITH TRIGGER A GUARD)

201) 4 C BLAKE: Get down! (cont ...) /
A/B
GUARD EXPLODES (THE GUARD STEPS
HIMSELF FORWARD.

INLAY FLASH
SECOND PASS

HE IS POINTING
ONE OF THE
TRIGGER DEVICES.

AS THE GUARD
PRESSES THE
BUTTON BLAKE
FLINGS HIS
NECK BAND
DIRECTLY
TOWARDS HIM.

202) 3 C
MCU BLAKE, SATISFIED,
EXITS R

203) 4 C
LS DOOR (A/B)

THERE IS A
MUFFLED
EXPLOSION AND
THE GUARD FALLS
IN A SMOKEY
HEAP.

/2D/

29 (A) INT. CORRIDOR & DOOR TO STORAGE
COMPARTMENT. NIGHT

204) 2 D
L/A GUARD
SMOKING f/g
CALLY, BLAKE
APPEAR

BLAKE STEPS
ACROSS HIS
BODY INTO
THE CORRIDOR)

BLAKE TAKES
OVER R f/g

BLAKE: (cont.) No, you stay
here. Keep out of sight.
Drag him in there.

/4C/

29 (B) INT. STORAGE COMPARTMENT. NIGHT

205) 4 C
DEEP 2-SHOT
AVON/VILA

AVON: Vila!

VILA: What?

CRAB R TO
3-SHOT AVON/
CALLY/VILA

AVON: Take this off.

VILA: That's all very well, but
who's going to take mine off?

AVON: Get on with it.

VILA: Who's going to take mine off!

(AVON TURNS HIS BACK)

206) 1 B
MS BLAKE ALONG
CORRIDOR

CALLY: Don't waste any time.
I'll be next. /

ZOOM OUT WITH
HIM AS HE COMES
TO CAMERA

/1B, 1D, 4D, 2E/30. INT. CORRIDOR. NIGHT

(WHILE THE
OTHERS DRAG
THE GUARD
INSIDE BLAKE
BEGINS TO
MOVE DOWN THE
CORRIDOR.

---RECORDING BREAK-----

207)	2	E	BLAKE ENTERS R OF FRAME TO 2-SHOT GUARD/BLAKE	SUDDENLY AHEAD OF HIM ANOTHER GUARD APPEARS ROUND THE CORNER. /
208)	1	D	MCU BLAKE, FREEZES	FOR A MOMENT BLAKE FREEZES. /
209)	2	E	A/B - GUARD RAISES GUN, JENNA IN FROM R, SPINS HIM	THE GUARD LEVELS HIS GUN. /
210)	1	D	MS BLAKE TO CHOP GUARD - TILT DOWN WITH GUARD	BEFORE HE CAN FIRE HE IS FELTED BY A HEAVY BLOW WITH A GUN USED AS A CLUB.
211)	4	D	2-SHOT JENNA/ BLAKE FAV. JENNA	JENNA STEPS INTO VIEW AND SMILES) /

JENNA: There isn't much time Blake.

BLAKE: Thank you.

NOTE: NO SHOTS 212 & 213

RECORDING BREAK:

ON TO SCENE 32 - Page 86

/3E, 1H, 1E*, 5C (in 4's loop) 4E/

31. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

366) 4 E

3-SHOT SARKOFF/
TARVIN/TYCE

(ON THE SCANNER
SCREEN THE FEDERATION
SHIPS ARE MUCH
LARGER NOW.

TARVIN HAS MOVED
DOWN TO STAND
NEAR SARKOFF.

366X) 1E*

CS SCREEN

INLAY 2B:
STAR CHART
S/I 4B:
3 SHIPS

TARVIN: Look. They are not far
from us now. /

SARKOFF: I must congratulate you
Tarvin. It looks as though you have
achieved what no-one else **has** been able
to do. You have taken Blake and his
crew alive, and his ship intact.

367) 4 E

A/B

TARVIN: I will be a prince among
my people.

368) 3 E

MCU TARVIN

SARKOFF: At the very least. /

369) 5 C

MCU SARKOFF

TARVIN: Do not mock me old man. /

370) 3 E

A/B

SARKOFF: Nothing was further from
my mind. I welcome Blake's capture. /

371) 1 H

2-SHOT
TYCE/TARVIN

TARVIN: Why? What has he done to you? /

(5 NEXT)

- 372) 5 C TYCE: He didn't give up. He fought.
MCU SARKOFF (A/B) Blake shamed him. /
- 373) 1 H SARKOFF: And in the end he lost.
2-SHOT TYCE/ It was inevitable. /
TARVIN (A/B)
- PAN R WITH TARVIN: Inevitable!
TYCE TO I am the better man.
2-SHOT
TARVIN/TYCE TYCE: You? A selfish,
greedy, vicious ...
- 374) 4 E TARVIN: I won. /
MS SARKOFF,
TYCE'S BODY f/g R
- 375) 3 E SARKOFF: (TO TYCE) A paradox
3-SHOT SARKOFF/ my dear. He won because he's
TARVIN/TYCE not the better man. /
- TARVIN: What?
- SARKOFF: And by winning it seems
he becomes a prince among people.
- TARVIN: My people -
- 376) 4 E SARKOFF: (INTERRUPTING) Does it
CU SARKOFF matter which people, Tarvin? /
Do you care?

RECORDING BREAK:

6 MOVES TO POS A
3 MOVES TO POS H
2 MOVES TO POS H
4 MOVES TO POS H
1 IN POS H

ON TO SCENE 33 - Page 87

/1B, 4D/

32. INT. CORRIDORS. NIGHT.

214) 4 D
2-SHOT BLAKE/
JENNA MOVE R (BLAKE AND JENNA
TO L TO JUNCTION MOVE CAREFULLY
THROUGH)
215) 1 B
LS CORRIDOR
BLAKE & JENNA
COME TO CAMERA

RECORDING BREAK:

/END OF FIRST EVENING'S RECORDING/

/6A, 3H, 2H, 1H, 4H/

33. INT. LIBERATOR'S FLIGHT DECK. NIGHT

- 377) 4 H
MLS TYCE
PAN L WITH (TARVIN IS AT
HER TO A COMMUNICATOR)
W/A LIBERATOR

TARVIN: Tarvin calling federation
patrol. Tarvin calling federation
patrol. Do you read me?
Tarvin calling federation patrol.
- 378) 2 H VOICE: Report. /
MS TARVIN
AT CONSOLE

TARVIN: Tarvin calling. We will
be at the rendezvous point in
seven minutes. Request you have
a boarding party standing by.
- 379) 1 H VOICE: Confirmed. Out. /
DEEP 2-SHOT
TYCE'S LEG +
TARVIN AS
TYCE PRODUCES (AS TARVIN
GUN COMPLETES THE
COMMUNICATION WE
380) 2 H SEE TYCE WITHDRAW A
A/B - SMALL PISTOL FROM
PAN L TO HER BOOT)
MCU TARVIN
- 381) 3 H TARVIN: Jenna was obviously
lying. / Thirteen million
3-SHOT TARVIN/ credits I think.
SARKOFF/TYCE (SEES THE GUN)
- 382) 1 H TYCE: Turn the ship round. /
2-SHOT TARVIN/
TYCE FAV. TARVIN

(on to Page 88)

(111)

(382 on 1) - 88 -

TARVIN CLOSES
TO HER

(TARVIN VERY
RELAXED AND
CASUAL AND
CLOSING ON HER)

TARVIN: Is that a weapon?

TYCE: Guess. Turn the
ship round.

(TARVIN PUTS A
HAND ON THE
TRIGGER DEVICE
WHERE IT HANGS
ON HIS BELT.
CLOSING ON HER
STILL)

383) 2 H TARVIN: We'll die together./
3-SHOT TARVIN/
SARKOFF/TYCE

SARKOFF: (SOFTLY) Be careful
Tyce.

384) 1 H TYCE: Leave it. /
CU TARVIN

385) 3 H TARVIN: (HAND HOVERING OVER TRIGGER)
CU TYCE You think I'm afraid? /

386) 1 H TYCE: No. But a dead prince?
A/B - HE LAUGHS Where's the fun in that? /

387) 3 H
A/B TARVIN: (RELAXES) / Sarkoff. /

388) 1 H
A/B

389) 2 H
A/B -
TARVIN STRIKES
TYCE'S GUN (TYCE'S CONCENTRATION
IS DISTRACTED FOR A
MOMENT.

390) 1 H
2-SHOT FAV. TARVIN
FOR SLAP

391) 2 H
A/B - TYCE FALLS
OVER SEAT WHIPLASH FAST TARVIN
STRIKES THE GUN OUT
OF HER HAND AND

392) 4 H
MS TARVIN
PRODUCES
TRIGGER DEVICE CATCHES HER A
STINGING BLOW
ACROSS THE FACE.

- 88 -

RUN ON: TO SET POSITIONS (3 NEXT)

THE GUN SKITTERS
ACROSS TO WHERE
SARKOFF IS
STANDING. /

393) 3 H
SARKOFF
COLLECTS GUN

HE STOOPS TO
PICK IT UP,
TARVIN TAKES
HIS TRIGGER
DEVICE AND /

394) 1 H
HE STANDS TO
DEEP 2-SHOT
TYCE/SARKOFF

POINTS IT AT
THE BAND ROUND
TYCE'S NECK.

HE SMILES)

395) 4 H TYCE: Shoot him. /
MCU TARVIN

TARVIN: We don't have a
quarrel. /

396) 2 H
DEEP 2-SHOT
TARVIN/TYCE

(SARKOFF LOOKS
AT THE GUN IN
HIS HAND)

TYCE: Shoot him now.

397) 3 H TARVIN: Throw it away. /
CMS SARKOFF You couldn't kill me in time

398) 4 H to save her. / A reflex,
CMS TARVIN a dying spasm and she's

399) 1 H gone. /
DEEP 2-SHOT
TYCE/SARKOFF

(SARKOFF VERY
SLOWLY RAISES
THE GUN AND
AIMS IT AT
TARVIN.

(on to Page 89)

THE PISTOL IS NOT
COCKED)

TYCE: Shoot him father. You owe
it to our people. You owe it to
me..

(SARKOFF COCKS THE
GUN)

400) 4 H TARVIN: Put it down, Sarkoff.
MCU TARVIN You can't win. / You haven't
401) 3 H the will for it. /
MCU SARKOFF
402) 6 A TYCE: Do it! /
O/SHOULDER JENNA,
BLAKE FAV. TARVIN

(BLAKE SUDDENLY
APPEARS AT THE
ENTRANCE)

403) 2 H BLAKE: Tarvin! /
MS TARVIN,
HE SPINS
404) 1 H (TARVIN HALF TURNS,
2-SHOT BLAKE, JENNA - SARKOFF FIRES. /
HE LAUGHS
405) 2 H TARVIN IS HURLED
A/B - BACKWARDS THE /
HE SPINS BACK TO TRIGGER
406) 4 H DEVICE FLYING
4-SHOT BLAKE - HARMLESSLY /
SARKOFF f/g R - OUT
HE FIRES OF
407) 3 H HIS
MS TARVIN AS HE FALLS HAND. /
408) 1 H BLAKE GOES
A/B - TO THE BODY) /
PAN BLAKE R TO BODY
409) 2 H BLAKE: Well done. /
MS SARKOFF -
PAN HIM R TO
2-SHOT TYCE/SARKOFF
SARKOFF: It really means that
much to you, Tyce.
410) 4 H TYCE: Aren't I President Sarkoff's
TIGHT 2-SHOT TYCE/ daughter? / (SMILES) Perhaps I just
SARKOFF FAV. TYCE sounded as though I meant it.
SARKOFF: (SMILES) Then perhaps I'd
better sound as though I mean to be
411) 2 H President Sarkoff. /
CU SARKOFF
412) 3 H 2-SHOT JENNA/TARVIN
(break next)

114

(412 on 3) - 90 -

TILT UP WITH
HER TO 2-SHOT
BLAKE/JENNA

JENNA: The amagon's dead.

(JENNA HAS
MOVED TO THE
PILOT POSITION)

BLAKE: Get us out of here, Jenna.

RECORDING BREAK:

2 MOVES TO POS F
1 MOVES TO POS G
3 MOVES TO POS J

ON TO SCENE 34 - Page 92

TELECINE 14: (M)

Ext. Liberator in Space.
Night.

Liberator moves away from
CAMERA, banks and
turns and moves back toward
CAMERA.

DISSOLVE.

Ext. Liberator and Planet:
Night.

A large glowing planet
fills the screen.

After a moment the
silhouette of
Liberator moves across
to the centre of the
planet and halts.

CUT:

END TELECINE 14:

/2F, 1G, 3J and then 1J* wobbler + 3J/

34. INT. LIBERATOR'S TELEPORT SECTION.
NIGHT.

413) 1 G

BLAKE ENTERS L
TO 3-SHOT TYCE/
SARKOFF/BLAKE

(SARKOFF AND
TYCE WEARING
TELEPORT BRACE-
LETS MOVE ON
TO THE TELEPORT
AREA AND TURN
TO FACE BLAKE,
JENNA AND
CALLY)

SARKOFF: I should thank you
but I'm not sure I have anything
to be grateful for.

TYCE: I have, and I do thank
you.

414) 2 F

SARKOFF: And I'm a politician
so I'll thank you anyway. /

SARKOFF CROSSES
f/g TO 3-SHOT
TYCE/BLAKE/SARKOFF

BLAKE: If you ever need our
help again.

PAN R WITH SARKOFF
TO 3-SHOT SARKOFF/
CALLY/JENNA

SARKOFF: I think you've helped
enough. Goodbye Blake. Ladies.

415) 1 G

MCU SARKOFF

CALLY: If you see Leeharn ... Tell/...

(2 NEXT)



416) 2 F SARKOFF: I have work for Leeharn.
We have an alliance to put
together. /
TIGHT 2-SHOT
SARKOFF/CALLY
PAN R WITH
SARKOFF TO JENNA

417) 3 J SARKOFF: Goodbye Jenna. /
2-SHOT TYCE/BLAKE
SARKOFF CROSSES
f/g TO 3-SHOT
TYCE/SARKOFF/
BLAKE
TYCE: Goodbye Blake. You'll
always be welcome on Lindor.
SARKOFF: I may have need of
thirteen million credits.

418) 2 F TYCE: Over my dead body. /
DEEP 2-SHOT
TYCE/SARKOFF
FAV. SARKOFF
SARKOFF: I hope you're not
going to make a habit of that
particular threat ...

419) 3 J Ready. /
W/A JENNA f/g R
JENNA: Move back please.

420) 2 F SARKOFF: I'm sorry. /
MS BLAKE AT
TELEPORT
(BLAKE PRESSES
THE TELEPORT
CONTROL.)

420X) 1J* BLAKE: Good luck! /
2-SHOT TYCE/
SARKOFF AT CSO
TYCE: Goodbye.
INLAY 3J:
TELEPORT
SARKOFF
DEMATERIALISES.

422) 2 F /
JENNA ACROSS
f/g - PAN L
WITH HER
BLAKE TURNS
TO
THE OTHERS)

422X) 1J* /
A/B
INLAY 3J:
A/B
WOBLER

423) 2 F /
MS BLAKE - REACTION
HE WIPES

424) 3 J JENNA: Do you have / the feeling
2-SHOT CALLY/
JENNA
Tyce wasn't actually inviting all
of us?
BLAKE MAKES
3-SHOT
CALLY: I had that feeling ...
HOLD ON
CALLY/JENNA
BLAKE: Well, don't just stand there ...

TELECINE 15:

Ext. Liberator and
Planet: Night.

Liberator swings away
from the planet and
out into the stars.

FADE OUT.

SUPOSE CAM: End
Credits:

FINAL FADE OUT:

CLOSING CREDITS:

A1: Blake GARETH THOMAS	A8: Studio Lighting BRIAN CLEMETT Studio Sound TONY MILLIER Special Sound RICHARD YEOMAN-CLARK Electronic Effects A.J. MITCHELL
B1: Jenna SALLY KNYVETTE	
A2: Avon PAUL DARROW	
B2: Cally JAN CHAPPELL	B8: Costume Design RUPERT JARVIS Make Up Artist MARIANNE FORD Graphics Designer BOB BLAGDEN
A3: Vila MICHAEL KEATING	
B3: Gan DAVID JACKSON	A9: Music by DUDLEY SIMPSON Stunt Co-ordinator FRANK MAHER
A4: Zen PETER TUDDENHAM	
B4: Sarkoff T.P. McKENNA	B9: Script Editor CHRIS BOUCHER
A5: Tyce CARINTHIA WEST	A10: Designer ROGER MURRAY-LEACH
B5: Tarvin MARC ZUBER	B10: Producer DAVID MALONEY
A6: Cheney MARK YORK Amagon Guard DERRICK BRANCHE	All: Directed by PENNANT ROBERTS
B6: Production Assistant PAULINE SMITHSON Production Unit Manager SHEELAGH REES Visual Effects Designers IAN SCOONES MAT IRVINE	B11: 'Federation Symbol' BLAKE'S SEVEN BBC-tv (c) 1978
A7: Series created by TERRY NATION	
B7: Film Cameraman KEN WILLICOMBE Film Recordist JOHN GATLAND Film Editor M.A.C. ADAMS	